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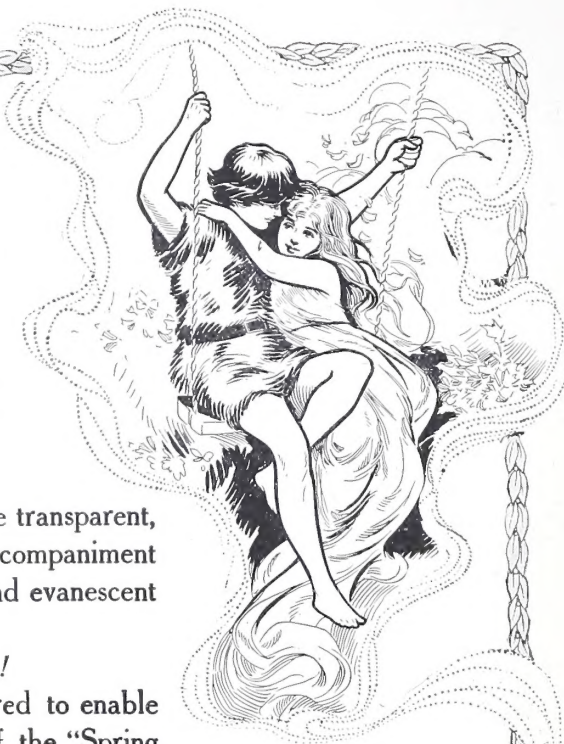
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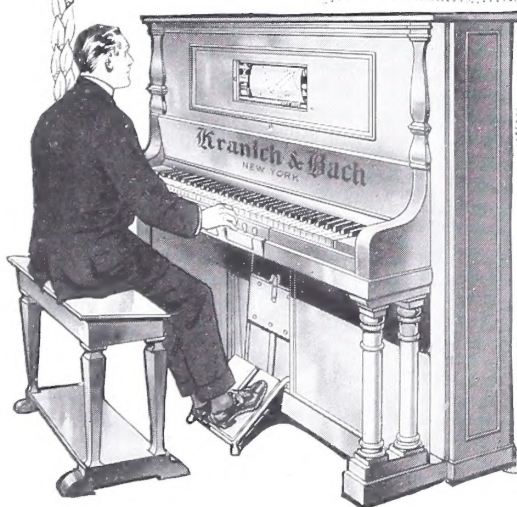
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CLASSICAL ART: RECENT AC- CESSIONS TO THE METRO- POLITAN MUSEUM OF ART

AMONG the objects in the Recent Acquisitions Room of the Metropolitan Museum of Art one of the most attractive is the stele of a young girl clothed in a Doric chiton, which forms a valuable addition to the Museum's collection of Greek tombstones. She is represented standing, looking to the left with head slightly inclined, holding up in one hand a pomegranate, while the other grasps a bag. In style the figure is closely associated with the maidens on the eastern



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STELE OF A YOUNG GIRL
ATTIC FIFTH CENTURY B.C.

frieze of the Parthenon, and it is to this period that the relief undoubtedly belongs.

The exquisite simplicity of the pose and the fine, broad treatment of the drapery are characteristic of the best period in Greek art. Unfortunately the head is not well preserved and a hard incrustation covers part of the surface. The height is 3 feet 3 inches.

Among the bronzes should be noted a fine statuette of Poseidon, beautifully preserved except that the surface is covered with a modern patina of greenish black color (height $4\frac{3}{4}$ inches [12.1 cm.]). He is nude and stands erect with his weight resting on his right leg and the left slightly drawn back. His left arm is raised and probably held the trident; the right, of which only the upper part is preserved, is lowered.

This type goes back to an original of the early fourth century B.C., which is preserved in the famous bronze statuette in the Antiquarian, Munich. This type became generally accepted as a fitting representation of Poseidon, as can be seen from the extant copies. The present ex-

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EDITED BY FITZROY CARRINGTON

The February Number (Volume Two, Number One) of THE PRINT-COLLECTOR'S QUARTERLY will contain the following illustrated articles:

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By LOUIS R. METCALFE

AUGUSTE LEPÈRE

By ELISABETH LUTHER CARY

THE PRINT-COLLECTION OF THE ALBRIGHT
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ample is of Roman workmanship and is said to have been found at Leicester Fosse, England. The loss of the attributes makes it impossible to say definitely whether Zeus or Poseidon is represented, since the same attitude is used for both; but the bushy hair in this figure makes the identification as Poseidon more probable. A charming statuette of Poseidon, in the same attitude, only reversed, belonging to the end of the fourth century, will be found in the Bronze Room of the Metropolitan Museum.

A statuette of Aphrodite, of good workmanship, but somewhat broken, is of special interest in being an exact reproduction of the famous Knidian Aphrodite of Praxiteles. Both legs from the knees down and the left arm from below the shoulder



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BRONZE STATUETTE OF POSEIDON

are missing; it is therefore impossible to determine whether the left hand held an attribute, as is usual with statuettes of the Knidian type, or whether it grasped the drapery at her side, as in the Praxitelean original. But the attitude of the left arm, the position of the legs, the pose of the head, as well as the proportions of the body, all correspond with the Knidian Aphrodite. Moreover, though this figure is on a so much smaller scale and executed in Roman times, the artist has been able to impart to it something of the charm of its famous original.

Other recent accessions deserving mention are: a Roman statuette of a bull, notable for its careful execution. The head is modeled in a lifelike manner and the whole body is covered with small incisions, which successfully give the appearance of an animal's hide. He has an unusually large dewlap. The tail is worked in a separate piece and inserted.

Of great beauty is a large Greek marble head of a youth (height 13 inches), evidently broken from a relief. The head is

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slightly raised and turned to the left. The characteristics of its style point to the fourth century B. C. and more especially to the school of Skopas as its origin. As this is the first Skopasian head of importance in the Museum's collection, it might be well to point out the chief peculiarities of this most individual of Greek sculptors. Unmistakable even to the casual observer is the qual-



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BRONZE STATUETTE OF APHRODITE
KNIDIAN TYPE

ity of intensity which is the chief characteristic of all Skopasian heads and which becomes particularly noticeable when it is compared with the calm, dreamy expression of the heads of Praxiteles, the younger contemporary of Skopas. The expression of fiery energy is conveyed by the following peculiarities of technique which can all be well studied in this head: The lower part of the forehead is made very prominent so as to project beyond the upper half. The eyes thus appear very deep set, an effect which is heightened by the abrupt transition from the brow to the socket of the eye. The lower lid is strongly marked, but the outer end of the upper lid is almost hidden by the overhanging brow. The muscle below the eye is well developed, thus rounding out the deep hollow in which the eye is set. The eye itself is wide open and turned upward.

The nose is rather large, with inflated nostrils, and the sensitive lips are slightly parted. The shape of the head is broad and short.

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See Page 14

THE ROBINSON CLASS

Owing to the uncertainty of political
conditions in Mexico and the possibility of
unpleasant complications arising there,
Mr. Alexander Robinson has decided to
abandon his proposed sketching tour to
that country and instead will take his class
once more to Spain for the spring months.

NEW COLUMBIA RECORDS

FEBRUARY brings the first instal-
ment of records by Mme. Bernice de Pas-
quali, the coloratura soprano of the Metro-
politan.

A voice fresh and unimpaired, full of
power and rare sweetness, a gracious and
attractive presence and an unusually high
degree of musical and dramatic intelligence
are among the qualities that have sus-
tained Mme. de Pasquali in her task of
interpreting season after season the most
important coloratura sporano roles of the
first opera house in North America, she
having had the high honor of inheriting
many of the roles left vacant by the retire-
ment of Mme. Sembrich from the field of
operatic endeavor.

Her voice is undoubtedly one of the best
recording vocal instruments in the world.
No further proof of this is needed than the
hearing of her Columbia records, the first
two of which appear herewith. The rendi-
tion of the celebrated Mad Scene from
"Hamlet" is one of almost startling tech-
nical brilliance and tonal excellence. The
splendor of her coloratura work is also ex-
emplified in the well-known aria from
"The Pearl of Brazil," almost equally, also,
in the favorite soprano aria from Donizetti's
old-time opera, "Linda di Chamounix."

Two new records by the Russian Sym-
phony Orchestra are Lassen's *Festival
Overture* and Tchaikowsky's *Sleeping
Beauty Waltz*. The first recordings by this
orchestra, issued in the November, 1911,
list, attracted widespread attention and
won instantaneous success by reason of their
splendid euphony, fine quality of tone and
the magnificent volume in reproduction.
This month are issued two classics from
the modern concert repertory, each one an
acknowledged masterpiece of musical com-
position. In Lassen's *Festival Overture* we
find a utilization in highly elaborated form
of several of the most beautiful of the old
German folk songs, the principal of which
are *Ich Hatte Einst Ein Schones Vaterland*
and *Ach wie ists Moglich*. The massive
and sonorous tone of the orchestra in this
record is most effective. On the other side
of the disc is Tchaikowsky's celebrated
Sleeping Beauty Waltz, beyond question one
of the most seductive and alluring waltz
strains ever conceived and one of the most
popular of the illustrious Russian's com-
positions.

One of the month's new disks contains
two fine oratorio numbers—*Oh, Rest in the
Lord*, from Mendelssohn's "Elijah," and
He Shall Feed His Flock, from Handel's
"Messiah," both alto roles and sung by Miss
Margaret Keyes. The lovely quality of
Miss Keyes's voice, the purity of her diction
and the refinement of her style peculiarly
fit her for work of this high character.

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faced and the entire list for the month
affords a wide variety of classic and popu-
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FRANCIS SCOTT KEY MONUMENT

A MONUMENT to Francis Scott Key, author of "The Star-Spangled Banner," was recently unveiled in Baltimore by Mrs. William Gilmor, a granddaughter of Key. The monument was a gift to the city from the late Charles L. Marburg.

Antonin Mercié, of Paris, was the sculptor, and the architectural work was designed by his son, G. A. Mercié. The monument consists of a Doric temple of Caen stone, surmounted by a gilt bronze figure of *Columbia*, forty feet from the ground, and at the base of the monument is a representation of Francis Scott Key (heroic size) standing in the stern of a skiff, in front of him a sailor, seated.

The two latter figures are rendered in bronze, the skiff and waves surrounding it being in Caen stone.

GIFTS OF TAPESTRIES

A SET of six tapestries representing Scenes from the Life of Christ, of Alsatian manufacture of the end of the sixteenth century, has recently been given to the Metropolitan Museum of Art by Mr. J. Pierpont Morgan. These tapestries, from the Muller collection, measure each 39¼ inches in height by 29¾ inches in width, and are richly interwoven with gold and silver. Their tonality is soft and harmonious, given variety by passages of pure, strong color and by the glint of the metal-wound threads.

Two of these tapestries are dated 1592, two 1595, and one each 1598 and 1600.

Mr. Alexander Smith Cochran has presented to the Museum a Flemish tapestry of the eighteenth century, effective in its decorative treatment of foliage and flowers.

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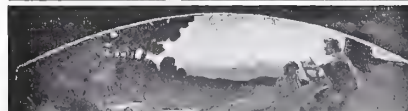
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CARTAINO SCIARRINO, a young sculptor of Italian birth, although having lived in America only two years, has already been awarded some important commissions. The Natural History Museum, of Scranton, chose him as the successful contestant in a competition for a statue of Audubon, which now has a place in front of the museum. He has also modeled a group, *The Conquerors of the Sea*, for the entrance of the Hollywood Baths, Long Branch, N. J., which is to be cut in Carrara marble and placed in position in the spring of 1912.

Signor Sciarrino's work was included in all the prominent exhibitions of Italy before he settled in America, and he was awarded a prize by the Royal Academy of London. In recognition of this honor the King of Italy decorated him with the order of Knight of His Crown.

THOMAS BALL, SCULPTOR, DEAD

THOMAS Ball, the famous American sculptor, died in December at the home of his son-in-law, William Couper, Montclair, N. J., in his ninety-third year.

Besides being a sculptor of international reputation, Mr. Ball was also a painter of distinction. He was a painter in the fine arts from 1840 to 1852. In 1851 he took up sculpture, and as his talents in the plastic art were strongly manifested, he devoted himself almost entirely to that branch of artistic work during the remainder of his life.



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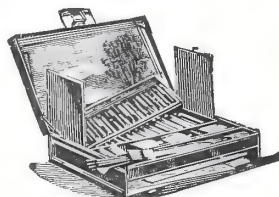
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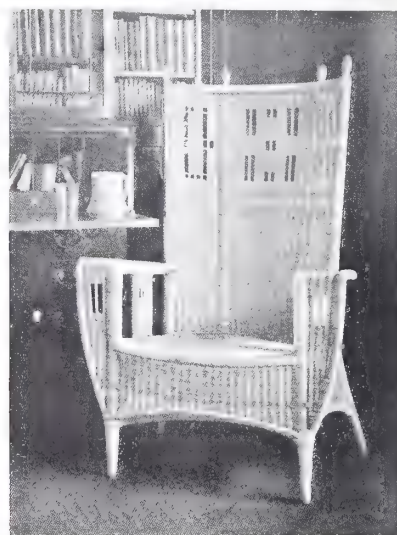


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AN INFORMAL FURNITURE

It is a little unfortunate that the public mind does not naturally associate furniture of rattan, willow or cane with qualities of stability or general use, but rather supposes it all to be of frivolous design and uncertain qualities of durability. Much has been written of Oriental rattan chairs and of willow furniture, though the charm of shape and excellence of construction of certain English cane chairs has escaped editorial attention.



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sun parlors or tea rooms furnished with chairs of this sort, and the idea is taking root in this country as well. There is such a pleasant sense of informality in cane or willow furniture that some idea of its significance in schemes of interior arrangement should form as important a part of the modern decorator's knowledge as his understanding of the "period" styles.



A CANE CHAIR IN A LIBRARY

Ordinarily any furniture wrought of grass, rattan, cane or willow is dismissed under the adjective "wicker." This is rather unfortunate if any real understanding of this sort of furniture is to be reached, for the methods of construction (which naturally influence the design) are entirely different.

It would almost seem as though there might be a field for a comprehensive book on the subject, dealing with the best forms of design and construction for furniture of rattan, willow or cane, with special chapters on stains and cushions, and careful discussion of the proper selection of these accessories to conform to specific schemes.

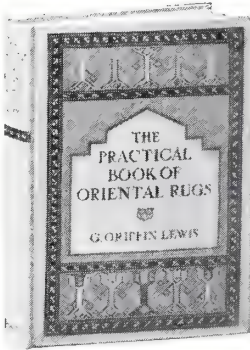
The subject, indeed, is so complex and one to be approached from so many points of view that it is impossible to consider a short article as in any way covering it. The question of which shapes are the most appropriate for given surroundings or uses is only an introductory problem to the question of what stain, if any, is to be applied to the furniture after it has been selected. There are further to be considered the limitless questions arising in the design and construction of special pieces, either for particular uses or to satisfy the perennial whim for the possession of something unique.

IT IS a matter of no small interest to learn that the MacDowell Society, of New York, founded in memory of the great composer, departing from its province of music, will hold a number of art exhibitions this season. This has been arranged through the influence of Messrs. J. W. Alexander and Robert Henri, with the idea of encouraging painters of more or less "independent" tendencies to show their work this season, with no restriction other than the stipulation that no exhibition shall be composed of the work of less than eight painters.

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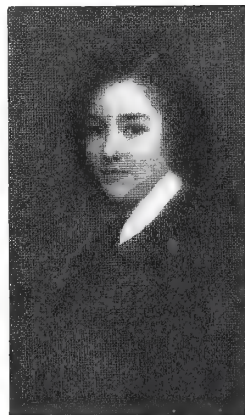
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The INTERNATIONAL • STUDIO •

VOL. XLV. No. 180

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FEBRUARY, 1912

T APESTRIES AT THE METROPOLITAN MUSEUM BY GEORGE LELAND HUNTER

MANY persons look at tapestries as if they were paintings. They criticise them for their value as photographic imitations or interpretations of nature, without understanding that the peculiar virtue of tapestries depends not on the qualities that they *possess in common with paintings*, but on the qualities that *distinguish them from paintings*.

The purpose of this article is to present the tapestry point of view.

Decoratively the most important tapestries at the Museum are the three extraordinary Gothic panels which illustrate *La Baille des Roses* (The Giving of the Roses). They show wide vertical bands of green, white and red, strewn with rose foliage and flowers, against which appear ladies and gentlemen in fifteenth-century costumes of great variety and interest. They are not marred

by any attempt at photographic perspective. Personages and florals alike are in strong silhouette, with flat, simple colors to mark contrasts. The basis of the whole design is not *paint style*, but *pen style*, not photographic light and shade in delicate tones, but strong line work that gets effects easily and vigorously.

The texture is a coarse, flat rep with only twelve horizontal ribs to the inch. These give a lined background against which the lines of the personages and rose branches—predominatingly vertical—stand out boldly. Note also the strong hatchings of the draperies—long, vertical lines and spires of one color running up into another color. These hatchings are the most distinctive single characteristic of tapestry, and in combination with the horizontal ribs that they cross give tapestry a more interesting and individual texture than any other textile.

Much more ambitious pictorially, and woven about half a century later (1490-1520), are the Gothic tapestries lent by Mr. Hoyt. All of these



CAPTURE OF JERUSALEM BY TITUS

GOthic TAPESTRY

Tapestries at the Metropolitan Museum

are of coarse weave and all have hatchings of the most pronounced character.

Noticeable in all is the fact that the figures are *clothed*. There are none of the nudities introduced by painters who in paint found it difficult to suggest patterned texture effectively. No, Gothic tapestries are not pagan art. They are Christian art in the most beautiful draperies and costumes ever pictured, and the only flesh tones with rare exceptions are in faces and hands.

Another noticeable feature of Gothic tapestries is the crowding of the whole surface with design and pattern—floriation filling in the spaces not occupied by the personages and buildings. One of Mr. Hoyt's tapestries has no fewer than thirty-four large personages. There are no open sky and plein-air effects here, just a narrow band of light at the very top, with blue hatchings that run down from the top border and by line contrast force forward the figures below.

Compare these Gothic tapestries with the large and almost priceless Mortlake tapestry of the seventeenth century, lent by Mrs. Von Zedlitz. The latter has about twenty ribs to the inch and the hatchings are few and weak. The border that was narrow or non-existent on Gothic tapestries has swelled to a width of nearly thirty inches. Indeed, it is no longer a border but definitely a *woven frame*, as indicated by shadows on the upper and left inside edges of the frame and the high light on the other two inside edges.

This tapestry, illustrating the *Expulsion of Vulcan from Olympus*, was woven for Charles I., whose monogram appears in both side borders underneath a crown. The weaver was Philip de Maecht, as shown by his monogram in the lower right-hand border.

The Mazarin tapestry—so called because tradition says it once belonged to the famous cardinal—is the most splendid now on exhibition at the Museum. From the weaver's point of view it is a *tour de force*. Although of exceedingly fine texture—twenty ribs to the inch—it is definitely tapestry and definitely Gothic. Gold and silver were not spared, silk was used hardly at all, and the basic material was wool, as it should be. Most tapestries woven entirely of silk are stupid. They are all shine and sheen, with no character. And they do not last.

The Mazarin tapestry is one of the most richly decorated ever woven. Every inch of robes and draperies is elaborate with ornament. Everywhere is the sparkle of gold and silver thread, used lavishly but with rare discretion. The sky

has its clouds of silver, and threads of silver glitter in the whitened locks of Augustus.

The subject of the tapestry is *The Triumph of Christ*, and of the New Dispensation of Church and State over the Old Dispensation. The composition of the whole is like that of a triptych (three-fold altar screen) and the architectural style of the columns and arches is definitely Gothic. The columns are pictured as in gold, thickly studded with jewels.

In the middle panel is shown Christ seated on a throne, right hand upraised, Gospels in left hand with richly illuminated pages open toward the two groups of worshippers below. The group below on the right represents the Church and is headed by the Pope. The group below on the left represents the State and is headed by the Emperor. Between the groups, just beneath the throne, is a fascinating landscape of slight dimensions, but of extreme significance in the composition of this triptych tapestry. At the right hand of Christ, above the Church group, is an angel bearing a long branch with lilies, symbolic of mercy and of the Church. At the left hand, above the State group, is an angel bearing a sword, symbolic of Justice and of the State. Highest of all are two angels holding up a curtain behind the throne.

The figure at the top of the column on the right of the Church group, with crozier and chalice, represents the Holy Catholic Church of the New Dispensation. The figure on the top of the column at the left of the State group, blindfolded, with broken lance and broken tablets of the Mosaic law, represents the Synagogue of the Old Dispensation.

The State of the Old Dispensation is illustrated in the left wing of the triptych by the Persian King Ahasuerus (known to the Greeks as Xerxes) and Esther with attendants. The Latin inscription reads (translated): "When Esther had kissed the sceptre of Ahasuerus, she drank from the King's cup filled with unmixed wine."

The State of the New Dispensation is illustrated in the right wing of the triptych by the Roman Emperor Augustus—his name, Octavianus, being woven in the border below—and the Tiburtine Sibyl. The Latin inscription above reads (translated): "The Emperor Augustus adored the King of Kings when the Sibyl had shown him the apparition of the Saviour." Above the heads of the emperor and the Sibyl and their attendants is a small scene showing the Sibyl pointing out to Augustus the apparition of the Saviour in the heavens.

Tapestries at the Metropolitan Museum



THE GIVING OF THE ROSES

FRENCH GOTHIC TAPESTRY

Technically, this Mazarin tapestry is finer than any other at the Museum. It represents the best that can be done with gold and silver and silk and wool to picture many figures elaborately gowned, with flesh and hair that are marvelous in texture and tone. The flesh tints in faces and hands and in the small nude figures of Adam and Eve one can never forget. They represent an intricacy of interweaving that almost passes credibility.

The most interesting and the oldest tapestries at the Museum are the Burgundian series illustrating the Seven Sacraments. They date from the first half of the fifteenth century. They were correctly described for the first time in my article in the *Burlington Magazine* of December, 1907.

They consist of five pieces, two of which contain two scenes each, making seven scenes in all. Originally all of these were part of one very large tapestry containing fourteen scenes, the upper seven of which illustrated the Origin of the Seven

Sacraments, the lower seven the Seven Sacraments as Celebrated in the Fifteenth Century. Between the upper and lower rows ran a descriptive series of French verses in Gothic letters.

For convenience of reference I have numbered the scenes of the upper series A1, 2, 3, 4, 5, 6, 7, and the scenes of the lower series B1, 2, 3, 4, 5, 6, 7.

First, I call attention to the woven frame that encircled the whole of the original tapestry, a brick frame with floriation outside. The frame was of great assistance in establishing the exact attribution of the tapestry. It represents the tapestry as seen from below on the right.

The original complete tapestry began on the left with the *Baptism in Jordan* (A1) above and *Fifteenth Century Baptism* (B1) below.

The last two scenes of the tapestry were *Marriage* (A6, B6) and *Extreme Unction* (A7, B7). These sacraments in their origin are shown in the still united scenes labeled the *Marriage of Adam*

Tapestries at the Metropolitan Museum

and Eve (A6) and *King David Receiving the Unction of Honor* (A7). The *fifteenth-century* celebration of these two sacraments is shown in the two scenes (reversed) labeled *Marriage* (B6) and *Extreme Unction* (B7). The inscriptions read as follows:

"And Extreme Unction, which against temptation by its virtue gives strength, was instituted by the unction of honor given in Hebron to King David to increase his power."

"The sacrament of marriage, by which the human race multiplies, was instituted by God, when he created Adam and from his rib formed Eve, who was of women the first and sweetheart to Adam."

The weave of these tapestries is masterful, with long hatchings that interpret marvelously the elaborately figured costumes and damask ground. It will be noted that all the personages are clothed except the two being baptized. Even Adam and Eve show little bare flesh. Far different these from the nude and semi-nude figures inherited by the Renaissance from ancient Rome.

Unusually interesting is the border of the large Renaissance tapestry signed with the monogram

of W. S., perhaps Willem Segers of Brussels. It is simply alive with animals and fish below and birds above, with deer and goats and unicorns and foxes in the side borders. The picture panel inside is lighted from above on the left, as is shown by the shadow lines on the inside of the left and upper borders. It is crowded with details, the main feature being the Roman Colosseum in action, with the Emperor Titus in the foreground.

Especially interesting are the two wide but not deep Gothic tapestries lent by Mr. Morgan from the Hoentschel collection, one picturing the *Slaughter of the Innocents*, the other *Christ in the Temple* and the *Marriage of Cana*. These tapestries represent the art at its best. They were not expensive to weave in the fifteenth century nor would they be expensive to reproduce now.

A fascinating tapestry, from the Hoentschel collection, shows *Esther Before Ahasuerus*, and is attributed to Brussels under date of 1450. There are woven inscriptions in Latin, and two scenes separated by a square Gothic column that reminds one of the columns in the Seven Sacraments.

The tapestry illustrating *Commerce* and signed "D. M., of Beauvais," who was De Menou, di-



THE FLIGHT OF ANTONY

BRUSSELS TAPESTRY OF SEVENTEENTH CENTURY

Tapestries at the Metropolitan Museum



THE EXPULSION OF VULCAN

MORTLAKE TAPESTRY, SEVENTEENTH CENTURY

rector of the government tapestry works at Beauvais from 1780 to 1793, illustrates the degradation that the art of tapestry design and weaving suffered in three centuries. Notice particularly the dreary waste of sky and water, which was probably quite as bad before the color faded.

The ten large tapestries hanging high in the main hall of the decorative arts wing all belong to the Baroque period, and are as inferior to the products of the centuries before the seventeenth as they are superior to the products of centuries after.

The signatures of the weavers and the double B, with shield of Brussels, can be clearly seen in the lower edge of all the five in the Cleopatra series.

Delightfully decorative are the two Renaissance grotesque panels lent by Mr. Blumenthal. These are excellent examples of the weaver's art, and are attributed to Italian looms of the sixteenth century.

About the attribution of the series of tapestries illustrating Tasso's *Jerusalem Delivered*, there is

nouncertainty, for several of them have the woven signature of P. Ferloni, Rome, 1739.

The juxtaposition of two Renaissance tapestries lent by Miss Eloise L. Breese with one Baroque one lent by Mr. Frederick W. Rhinelandter affords an excellent opportunity to study the distinctions between Renaissance and Baroque. The former, illustrating the *Rape of the Sabine Women*, have narrow but most interesting borders of pronouncedly Renaissance character. The personages are many and the costumes interesting. Both costumes and architecture show that the designer must have been an Italian intimately acquainted with Rome of his own day and before.

If the tapestries had been more completely repaired the skill of the weaver would be more apparent, many of his best effects now being lost because of reds that have faded and silk that has been only partially replaced.

Of the reds that once enriched Mr. Rhinelandter's Baroque tapestry merely suggestions are left. The yard-wide border is characteristically true to the Baroque period, with its massive columns and

Tapestries at the Metropolitan Museum

entablatures, deep shadows and nude cherubs. Especially characteristic are the huge cartouche with reversing scrolls in the top border, and the huge shell with masque and festoons in the bottom border. Balanced massiveness that sometimes degenerates into grandiosity is the keynote of the Baroque period, and massiveness is the first impression one receives from this tapestry.

Of all the Renaissance tapestries with which I am acquainted none please me more than the two, lent by Mr. Blumenthal, illustrating the *Story of Herse*. They are splendid examples of the best that the most skillful weaver could accomplish. The grounds are well covered, particularly in the chamber scene, and the tapestry idea was kept consistently uppermost. Particularly would I call attention to the gold in basket weave used so skillfully and lavishly in the lower border of both tapestries. Also to the free and effective use of silver in the chamber scene. Silk also was used when silk would help, but never recklessly as in later centuries when false virtuosity dominated the tapestry ateliers. The moment one looks at these tapestries one knows that the master weaver who superintended their execution was at the head of his craft.

Fortunately we are able to name this great weaver, for woven in threads of gold on the lower edge of the right hand border of both tapestries he left his initials, W. V. P., combined into a monogram that appears on many tapestries in the Spanish royal collection, which we know by documentary evidence were from the looms of Willem van Pannemaker, of Brussels. And if we did not have other evidence, the signature itself as well as the similarity in style and technique would compel us to make the same attribution. On the bottom border of one of Mr. Blumenthal's two tapestries the double B and shield of Brussels appear. The corresponding part of the other tapestry having worn away was replaced by the repairers without the signature.

LXXXVIII

The borders of the two tapestries before us are adapted copies of the borders that appear on the *Acts of the Apostles* tapestries in the Spanish collection, designed by Raphael and woven at Brussels soon after the weaving of the original set for the Vatican.

Another fifteen-century tapestry purchased by the Museum in 1909 is the large *Capture of Jerusalem by Titus*. It is a masterpiece of the weaver's art and the design and colorings are characteristic of the golden age of tapestry. It closely resembles in style the four Cæsar tapestries now in Berne.

Other recent tapestry accessions are six small

pieces given by Mr. Morgan, picturing scenes from the Life of Christ, made in Alsace at the end of the sixteenth century, as the dated signatures show, and each $39\frac{1}{4}$ by $29\frac{3}{4}$ inches.

Still more recent are five Gobelin tapestries, lent by Mr. Morgan, formerly the property of Don Francisco d'Assisi, grandfather of the present king of Spain, and by courtesy once called King himself, as husband of the Spanish Queen Isabella II. These tapestries illustrate scenes from Don Quixote, as pictured by

Charles Coypel. Four of them, woven on the high warp loom, were completed in 1773 by Cozette (3) and Audran (1), and in 1774 presented to the Archbishop of Reims, who had baptized Louis XVI, given him his first communion, confirmed him, married him, and in 1775 consecrated him King at Reims. The fifth of these Don Quixote tapestries was woven on the low warp loom by the famous Neilson, a Scotchman who revolutionized low-warp methods at the Gobelins, and in the opinion of many excelled at two-thirds the cost the work of his high-warp contemporaries, Cozette and Audran.

These five Gobelin tapestries are in splendid condition and are perfect examples of a type that sells for fabulous prices, but that represents the extreme exaggeration of woven frame at the expense of picture.



SCENE FROM TASSO'S
"JERUSALEM DELIVERED"

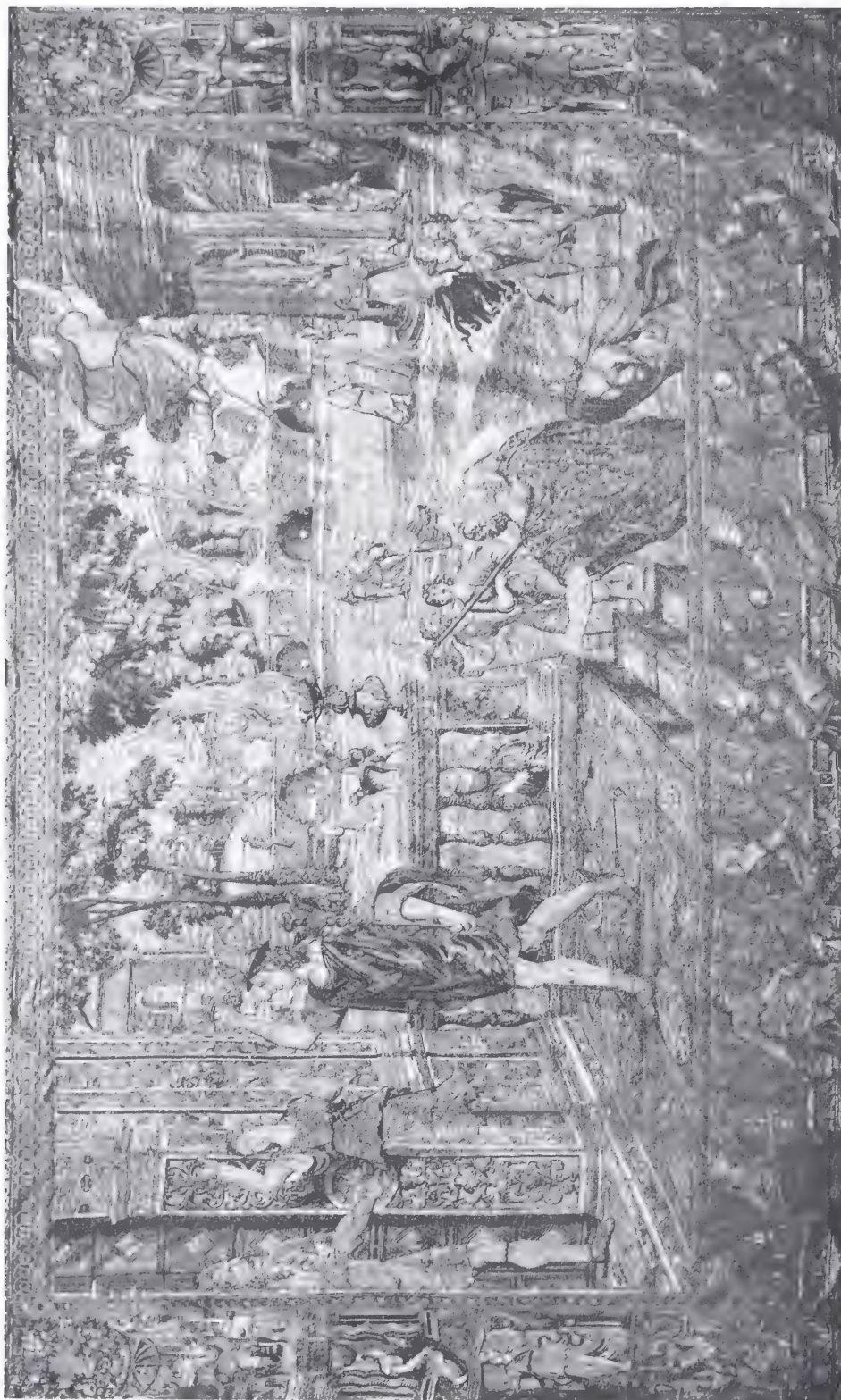
ITALIAN TAPESTRY
EIGHTEENTH CENTURY



FRAGMENT OF THE SEVEN SACRAMENTS, A BURGUNDIAN GOTHIC TAPESTRY, WOVEN ABOUT 1440 A.D.
WRONG SIDE OUT, AS NOW SHOWN AT THE METROPOLITAN MUSEUM



SAME FRAGMENT OF THE SEVEN SACRAMENTS—RIGHT SIDE OUT, AS ORIGINALLY WOVEN



THE STORY OF HERSE
RENAISSANCE TAPESTRY
SIXTEENTH CENTURY

Sir Alfred East's Water-Colours

THE WATER-COLOURS OF SIR ALFRED EAST. BY CHARLES MARRIOTT.

"YOUR attitude towards nature should be respectful, but at the same time confident." These, the opening words of Sir Alfred East's book on "Landscape Painting," were strongly recalled to my mind when I first saw him at work in a studio in St. Ives, Cornwall. The picture, painted in the Cotswolds and brought to St. Ives for final revision in a winter light untroubled by the fogs of London, though true to nature in essentials, and therefore respectful, seemed to exist for him less as a subject found in nature than as a theme to support and express a conception of his own. Relations that were accidental in nature seemed to have a purpose in the picture, as if the artist had disengaged the inner meaning of the scene; discovered the essential rhythm under the surface of appearances. It was a single statement and not a collection of parts. I felt that he could have abolished a tree or put one in as one might alter the position of a flower in a garland without materially affecting its character as a garland, though the design would be improved. As he worked he talked—about music,

I think—and his hand moved from one part of the picture to another so that the suggestion of arranging flowers was complete.

That impression of Sir Alfred at work is consistent with the impression that it is now my good fortune to renew at frequent intervals in the Academy, at the R.B.A., and from the water-colours that are reproduced in these pages. If I had to sum up in a single word the characteristics of Sir Alfred's art in their immediate effect upon the observer, I should use the word "Improvisation."

That, for the immediate effect and what is implied in it, is admirably expressed in the artist's own words: "Nature expresses life with a curious and interesting sense of directness. Although we know there are millions of years behind her simplest development, yet the result is one of apparent ease, a spontaneous and direct effort."

One has only to look at the drawings here reproduced to recognise that though many years of observation and labour have gone to the development of the power to make them, they are not in themselves produced by observation and labour. To paraphrase the words of the artist, in them he has expressed nature with a curious and interesting sense of directness. "This," he seems to say, "is



"ST. JACQUES, DIEPPE"

XLV. No. 180.—FEBRUARY 1912.

BY SIR ALFRED EAST

Sir Alfred East's Water-Colours



“WESTMINSTER”

BY SIR ALFRED EAST

what I feel about that,” whether it be the coming up of white walls in grey weather at Algeciras, the lash of rain and stoop of trees on *A Stormy Evening*, or the opal of *Evening Glow, Venice*. Each of these drawings is a summary of essentials expressed with force and brevity.

This immediate response to the impression of the moment, this effect of improvisation, is characteristic of all Sir Alfred's work in painting and etching, but it is most evident in his water-colours. Whether he finds the medium more immediately responsive than oil paint to his temperament I cannot say; but, though he does not exhibit with either of the societies, he has made a special reputation by his water-colours both here and on the Continent. He is an Hon. Member of the Royal Society of Water-Colour Painters of Belgium, and a Member of the Society of Water-Colour Painters of France. His drawing of *The Storm* hangs in the Luxembourg Museum in Paris, and he is also represented in water-colour in the Belgian National Gallery. His *New Neighbourhood*, exhibited here in the Royal Institute, received a gold medal in Paris in 1889, and special exhibitions of his water-colours have been held at

Vienna, Dresden, and The Hague. His place in the general history of the art being thus assured, what are the particular qualities that make his work in water-colour noteworthy?

First, his intense appreciation of the character and possibilities of the medium. He never uses it as a mere alternative or strains it beyond its proper function. In this he is as idiomatic as Cox or Cotman or De Wint. Like them he recognises that it is by its nature adapted to broad and swift statements rather than minute insistence on topographical details. But he does not, therefore, condemn it to slightness. Indeed, as drawings like *Lee Manor Lane* and *St. Jacques, Dieppe*, indicate, he resembles Cotman and De Wint in being able to achieve weight and depth by the logical placing of a few tones. He has the courage of sympathy and understanding. He brings to the medium the same attitude, respectful but at the same time confident, that he brings to nature; respecting its temperament, but confident in his power over its resources. In his hands it is less a servant than a familiar spirit. When force is his aim he will make a drawing that will “carry” among oil paintings—and this without



"A STORMY EVENING." FROM A WATER-
COLOUR BY SIR ALFRED EAST, A.R.A., P.R.B.A.

Sir Alfred East's Water-Colours

abusing the slighter stuff or making it, so to speak, sing hoarsely. On the other hand, as in some of his Japanese and Venetian drawings, he can handle it with a delicacy that recalls Turner. But whether he aims at force or delicacy, he never ignores the fluency and transparency which are the special qualities of the medium. Whatever he does with it is done within the range of its temperament. When he uses body colour, as in *The Cathedral Church, Algeciras*, he does so frankly, as with an extended resource that it would be foolish to neglect. And though he generally works from the beginning with the brush without preliminary pencilling, I have seen drawings of his in which a charcoal outline is allowed to take part to produce a special quality. Nor, though he paints as a rule directly, does he disdain to wash down if washing down is the obvious way to produce the desired effect. What has been said about his art in general applies with particular point to his water-colours; he makes it his object to simplify the technical processes of painting.

It is in his intense appreciation of the character of the medium, loyal regard for its limitations, and fearless use of its full resources that Sir Alfred may

be said to be in the central tradition of English water-colour painting. For this alone he deserves a special record in the history of the art. One has only to glance round a modern water-colour exhibition to see that, leaving out all other considerations, the legitimate use of water-colour is the exception rather than the rule. As pictures the drawings may be all very well; as water-colours they sin against the medium by omission or commission. They ignore its fluency and transparency or bully it into a sulky solidity. Too often it seems to be regarded as a mere substitute for oil paint or dry chalks. On the one hand, its limitations are violated, as if one set a delicate woman to carry coals; on the other, its resources are neglected, as if one put a racehorse to the plough. Between brutality and timidity the remnant of sympathetic workers is indeed small. It is as if the reasons for which the medium was first adopted were forgotten. In the hands of a few men like Sir Alfred East the tradition has always been kept pure; but, speaking generally, the best modern work is in the nature of a revival.

But while observing the tradition, in so far as the proper use of water-colour is concerned, Sir



"AIX-LES-BAINS"

BY SIR ALFRED EAST

Sir Alfred East's Water-Colours

Alfred is very far from cultivating only negative virtues. He will have none of recipes or formulas. As Mr. A. L. Baldry says of him in his recent book on "The Practice of Water-Colour Painting": "Not many artists keep so consistently in view a particular aim, or work out so logically a definite theory of artistic practice, and fewer still succeed so completely in preventing a pervading intention from degenerating into an inflexible convention." He applies to the problem of the moment the means best adapted to the end he wishes to secure, careful only that the particular medium he employs shall not be abused in the process. Except that his attitude to nature is loving rather than hostile, he might be compared to a skilled fencer meeting the thrust or parry of an opponent with an immediate reply. Comparison between even the few drawings here reproduced shows that no "move" of nature is out of his range in water-colour: gloom, serenity, sparkle, glow, veiling or clearness, the massing of trees or the airy stretch of distance.

Truth rather than accuracy is the duty of the artist he recognises to nature. His drawings might be called "Improvisation on themes of

nature in terms of water-colour." The selection of essentials, the "fundamental brain-work," as Rossetti called it, is all done before the brush touches the paper—for it is worth repeating that Sir Alfred works directly with the brush and paints as far as possible at full strength right away. This, of course, is only possible to an artist who has made up his mind what he wants to do. Each of his drawings starts from a definite conception of the subject, and is not a series of detached observations somehow arranged to make a picture. Having "seen" the subject, he lets himself go for better or worse, and that the result should be "better" depends less on the deliberate observation of the moment than on the sum of knowledge acquired in the past.

No living artist better illustrates than Sir Alfred the difference between artistic observation and artistic vision. The essential character of the first is that it is deliberate, and its purpose is, or should be, the "study." The distinction between the study and the picture, which Western artists are inclined to ignore, was well expressed by a Japanese art student. "English artist make study," and he made a fine, careless gesture in the air; "English



"EDGE OF LAKE, BOURGET"

BY SIR ALFRED EAST



"EVENING GLOW, VENICE." FROM A WATER-COLOUR BY SIR ALFRED EAST, A.R.A., P.R.B.A.

Sir Alfred East's Water-Colours



"A GREY MORNING"

BY SIR ALFRED EAST

artist make picture," and he went through the movements of plodding industry. "Japanese artist make study"; with intense concentration he copied an imaginary object before him; "Japanese artist make picture," and he repeated the fine, careless gesture which, in his opinion, the English artist too often reserves for the study. This is a mistake Sir Alfred never makes; to the study he brings patient observation, while in the picture he relies on vision and the direct statement of what he sees.

It has been said that all Sir Alfred's pictures are solutions of some problem of decoration. That, in a sense, is true, but the decorative intention is never at the cost of feeling. The moods, not less than the forms of nature, are expressed in his drawings. He culls trees as another man might cull flowers, and flings them together into a graceful pattern, but the pattern has always an emotional significance. And not only the pattern, but the colour. To quote his own words: "The *raison d'être* of painting, in contradistinction to the other arts, is the expression of colour, or rather the expression of colour allied with form." In looking at one of his drawings you feel that the colour is not only true in relation to nature and harmonious in

relation to the general scheme, but that it has an emotional meaning of its own, determined not by the associations of an arbitrary "symbolism" which must be explained before the meaning is understood, but by the essential character of colour itself. In this direction Sir Alfred's art is always progressing; you feel that, working on a basis of proved experience, he is on the edge of further discoveries; that he will presently reduce to principles what are as yet hardly more than vague speculations about that fascinating subject, the emotional language of colour.

Not only the outward appearance of nature, then, but her inner meaning is expressed in his drawings and always in a form that gives delight to the eye. But there is something more. To a remarkable degree these drawings express the personality of the artist. The phrase has come to be associated with so much that is undesirable, affected, and pretentious in art that it is necessary to consider what it really means. Like many other sayings about art, it contains a paradox. The expression of personality is the highest function of the artist; it is the last thing he can or should try to do deliberately. The very act of trying implies that something is kept in reserve,

Sir Alfred East's Water-Colours



"LEE MANOR LANE"

BY SIR ALFRED EAST

and complete self-expression is only possible in complete self-surrender to the business of the moment. In art no less than in life a man must lose himself to find himself. Now in looking at the drawings of Sir Alfred East it is evident that he has thought about nothing but the emotion of the moment. So far as any ulterior motive is concerned they are as unselfconscious as growing flowers. There is no personal "axe to grind," no theory to prove, no prejudice to advertise. The subject conceived, the whole man responds to it with no other thought than to express his emotion with the simplest and most direct means at his command, and the result is as autographic as a signature.

The temperament revealed in these drawings is essentially lyrical. Whether the theme be grave or gay, simple or elaborate, the emotion conveyed is that of joy in the beauty of the world. It is this as much as anything that gives to the drawings their character of improvisation; they are like songs. Indeed, in looking at them you are constantly reminded of music, and though Sir Alfred is too good an artist to attempt in one art the function of another, his work shares with music the power of expressing what cannot be

expressed in words. It is as far as painting could be from descriptive reporting. Any information about facts conveyed is by the way, as, if a man tells you simply and directly what he feels, you have a clear and true idea of what made him feel it. The subject is implied in the emotion. Looking over the drawings reproduced here, and remembering others by the same artist, one is astonished at his width of sympathy and range of moods. No country is "foreign" to him; wherever he goes he seems to feel the characteristic atmosphere, to get, as he says, "the smell of the country." There seems to be no shade of feeling that he cannot express in water-colour. For that is the point that one always comes back to; his command of all the resources of the medium. Using it always according to its temperament, he has nevertheless extended its range and deepened its power. His drawings are not merely executed in water-colour, they are conceived in terms of water-colour and carried out with a simplicity and precision and purity of idiom that suggest a man speaking his native language.

CHARLES MARRIOTT.

Mr. Arthur George Bell has been elected member of the Royal Institute of Painters in Water Colours.

Charles Cottet's Breton Pictures

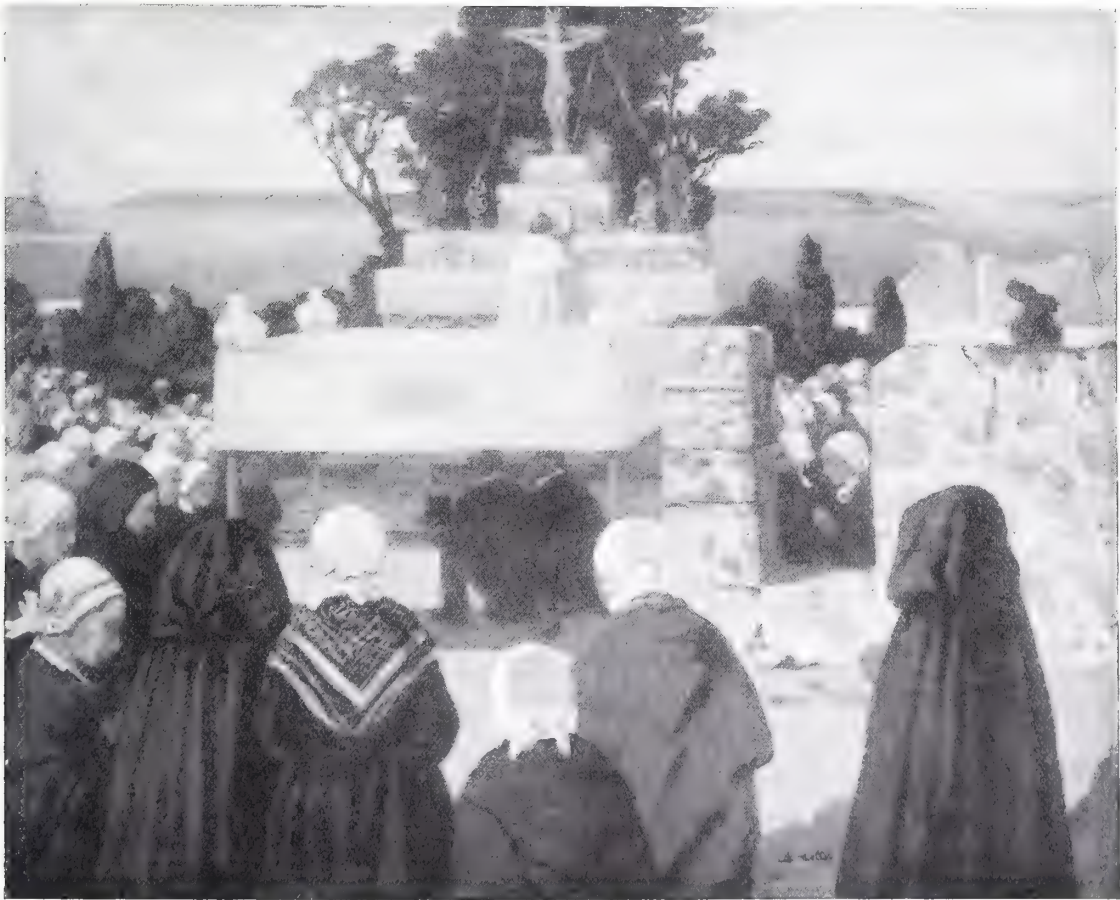
CHARLES COTTET, PAINTER OF BRETON LIFE AND SCENES. BY ACHILLE SEGARD.

WITH chestnut hair and beard, dark eyes, very marked features, in figure of medium size with active gesture and movements despite his big shoulders, Charles Cottet is now forty years of age. He is in the full tide of his strength and talent, and the collective exhibition held some few months ago (July 1911) in the Georges Petit Galleries afforded a magnificent and most valuable opportunity of forming a just appreciation of his work and of judging the essential characteristics of his art.

Four hundred paintings exhibited simultaneously, upwards of a hundred drawings or etchings, and over and above this the thirty or so important pictures in the public galleries of France and abroad—here is the material on which to base our opinion of his talent. Few painters could make

so brave a show; few could submit to such a severe test of their art. From 1883 (the date of Cottet's *début*) to 1911 is a career of twenty-eight years; one had in the exhibition the entire work of this period, and at once one felt that here was a distinct personality. Seen in a wide and comprehensive glance, this *ensemble* gave an impression of force, of serenity, of grandeur, and of calm and puissant tranquillity, and the visitor was conscious of being in presence of an immense *œuvre* methodically conceived and constructed by a will, by an entity at once conscious of his ideal, steadfast in his purpose, sure of his resources and means of expression, and following in logical manner through the most diverse subjects and emotions the essentials of his being and the expression of certain deep and universal sentiments.

In any consideration of the work of Charles Cottet, it will be found that the first classification into which his work most readily falls is that based on the different ranges of colour with which the artist sets his palette. The most tender, the most



"LA MESSE"

BY CHARLES COTTET

Charles Cottet's Breton Pictures

seductive, those which are most akin to the experiments of the Impressionists, and which, in outward seeming at any rate, appear to be painted with greatest freshness of vision and of execution, are the studies which Cottet did in Constantinople in 1903. Strictly speaking, these have practically no subject; just a little bit of landscape, a little piece of the sea, a little sky, and there it is! But rendered in a range of most delicate blues and greens, of tender pinks and lilacs, they are delicious. Nevertheless, one cannot but regard them, despite their unquestionable charm, as otherwise than exercises in virtuosity. M. Cottet, one feels, has painted them as a relaxation for his eyes, to refresh his vision, and in executing them has given free licence to his lightness of touch; it may be also that he felt the need of a change from his Breton landscapes, in which he has for so long compelled himself to concentrate all his energies and to analyse his impressions in order to develop daily a new and ever-increasing profundity of significance in his work.

Venice also afforded him new themes in which to exhibit his masterly technique, and in these studies of his we find flamboyant harmonies of glorious reds swelling out tumultuously in a kind

of visual intoxication. But this again is merely the painter's relaxation.

What then is the essential trait in Charles Cottet's character which has made it impossible for him to find, save in a single province, the opportunity of expressing his artistic ideals to their fullest extent? It is, of course, his Breton pictures to which I refer. In these scenes of mourning and of humble fisher-folk's lives we find the note which gives to Cottet's work its unity, its stability, its accent of calm gravity, its powerful tranquillity, and its lasting force. In these works he reveals himself not merely as a great craftsman in paint but as the possessor of a tender and profoundly meditative soul.

Painted as they are in large masses of colour in a range of tones which harmonise with and explain each other, these pictures, some of which are of immense proportions, possess a sober and restrained beauty, are deeply imbued with sentiment, and are, moreover, of a pronouncedly decorative arrangement. The blacks, which in the hands of all great painters are never, strictly speaking, blacks at all, here play a soothing rôle and give an accent of undoubted individuality. They invest these great harmonies of the sky, the earth, and of humanity with an immense luminous



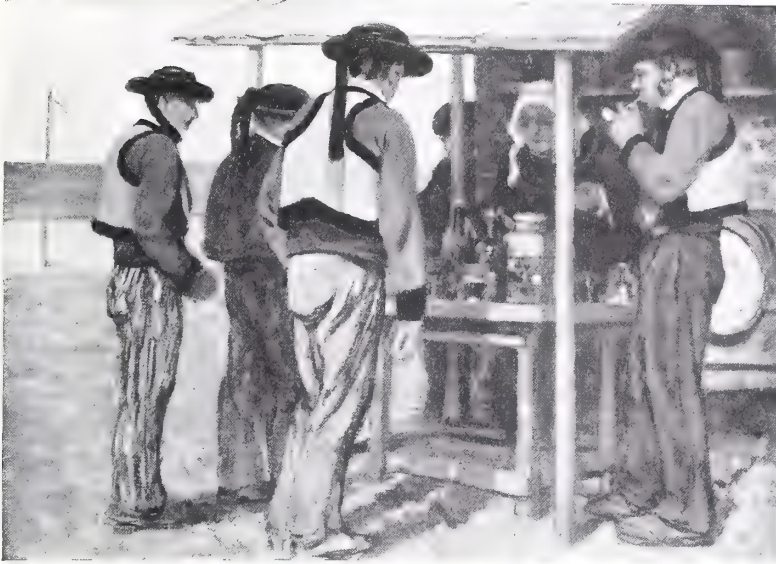
"LA PROCESSION

BY CHARLES COTTET



"PÊCHEURS BRETONS DÉBARQUANT DU GOEMON."
FROM AN OIL PAINTING BY CHARLES COTTET.

Charles Cottet's Breton Pictures



"LE CABARET EN PLEIN VENT"

BY CHARLES COTTET

sonority; they strike a note of tragedy like the slow tolling of a funereal knell, and long drawn out and prolonged in the memory as the muffled note of a bell re-echoes at twilight over the surrounding landscape.

There is, however, no deadness in these pictures; indeed, it is these very blacks which vivify them. They form as it were the visual focus; they sound the dominant chord and gather up the other colours, made richer by contrast of the sky, the sea, the fields, the ruined edifices into a unity of expression and a unity of sentiment. What a magnificent effect these blacks do give when handled by a fine colourist and when they play in the *ensemble* of the composition the leading *rôle* with which an essentially meditative spirit invests them!

I picture Charles Cottet arriving one day in Brittany, and I imagine him, still striving to give complete expression to his ideals, feeling, as he must have felt, a kind of silent, yet ardent, joy in the presence of these rugged landscapes, these sinister shores and treacherous bays whose names are reminiscent of the dead

they have to their account, these low-built churches bending down as it might be to the earth before the winds, those livid effects of light, these women in their black mantles, and these primitive and obscure men of uncompromising conscience. Here he has found his true expression, and through these scenes he reveals himself.

Brittany would seem to be the land for which, as artist, Cottet was predestined, this country which he may not leave for more brilliant and happier scenes. He returns, de-

parts again, comes back and settles there, and once more takes his departure, but ever and anon retraces his footsteps towards Brittany, gradually coming to realise that other lands can offer him nothing more than a perhaps valuable contrast, a necessary reaction to his mind, but that in Brittany and there alone, in the solitude and melancholy reverie into which his analytical faculties plunge him, can he succeed in sounding to their uttermost depths the eternal sorrows, the sombre sadness, and the essential emotions of nature and of mankind. Cottet's aim has been to place himself through his art in the



"MARCHÉ BRETON"

BY CHARLES COTTET

Charles Cottet's Breton Pictures

most intimate relationship with the deep forces of nature and life as they may be studied in this country of Brittany and among these Breton folk.

Sorrow and Death may be regarded from a thousand different points of view. Toulouse Lautrec saw them from an aspect suitable to his nature and temperament, and found them in the music-halls and dancing-saloons of Paris. Cottet, on the other hand, has sought them according to his personality and temperament in Brittany, and has depicted these grim subjects in a very characteristic and, as far as this region is concerned, in a very definitive manner.

His aim has been to express only the essentials, and that too with a minimum of means, and this has largely contributed to the formation of his style. Constantly preoccupied with the fuller development of his naturally delicate and sensitive vision and of his dexterity of hand, the artist, in dealing with any great and lofty theme, has voluntarily and rigorously imposed upon himself the task of treating it always without the slightest semblance of virtuosity. Look at his series of

Deuils: his triptych *Au Pays de la Mer*; his *Messe Basse*; *Office du Soir*; *Deuil Marin*; *Feux de la St. Jean*; *Douleur*; *Veillée de Deuil*; or the series of *L'Enfant mort veillé par des Femmes*, and so many other works which may be found scattered over Europe in private collections or public galleries, and you will agree that it is impossible to conceive of such themes being expressed by more sober or restrained methods or in a more simple and unassuming manner.

The importance of the subjects Cottet has desired to depict makes it essential that he should eliminate all superfluous detail. To distract the attention by minutiae of costume or by superficial virtuosity of execution would have been directly counter to his aspirations, and would have led in a contrary direction to the goal which he bends all his energies towards reaching. So it is only in his studies—and how admirable they are!—that we may discover those picturesque qualities, that delicacy of vision, that happy spontaneity, that dash and sparkle of technique.

Once embarked upon a great subject—I speak



“MARCHÉ AUX PORCS EN BRETAGNE”

BY CHARLES COTTET



" BATEAUX EN BRETAGNE "
BY CHARLES COTTET

Charles Cottet's Breton Pictures

here of the theme, not, of course, of the area of canvas—Cottet places a check upon himself and sacrifices everything to the idea, and he takes it as his rule of work to express only the essentials without a single unnecessary detail and with an ever-increasing dramatic intensity. Follow his work picture by picture, and you become conscious of an inner life of ever-growing significance and a masterly execution which is all the more remarkable in that it is ever more and more made subservient to the spiritual conception.

Years of analysis for the sake of a little synthesis—here is another phrase which sums up the artist's practice. Looking at the *Deuils*, his pictures of mourning, even the most careless-hearted find themselves compelled to reflect upon the real significance and deep seriousness of human life.

In these Breton pictures we find mirrored the true character and the profound philosophy of the artist. Deeply moved at the spectacle of the sorrows and miseries of humanity, himself in solitary and meditative mood, he expresses his thoughts upon the world and life by means of his art. By means of masses, lines, and colour he builds up his conceptions just as a Pascal in his *Pensées* expresses the hollowness of human effort, first by little phrases carefully thought out, revised and subjected to a process of close criticism—which may be likened to Cottet's studies—in order finally and at leisure little by little to compose a masterly page which shall shed new light and open new windows upon the vanity of human pleasures and joys.

So evidently are these qualities of slow meditation, of deep observation, of wide sympathy, and of severe, uncompromising technique the fundamental characteristics of Charles Cottet, that he has never succeeded in producing a really moving work save when he has sought to transcribe some eternal sentiment. Instance his Egyptian pictures. Certainly they are all exceedingly fine, and more than one master might be proud of having painted them; but incontestably the best among these paintings is the *Marchands d'Huile d'Assiout*.* The longing for home, the calm, resigned sadness of these immobile

Arabs as herein depicted is very closely akin to the mute sorrows of the uncomplaining and simple folk that he has shown us in his Breton pictures. In dealing with such themes the real Cottet appears again.

For a similar reason Cottet's paintings of the nude, so little agreeable and so little seductive as they may be, are yet works of art of deep and lasting import. In painting the nude, as in painting a landscape, a thousand artists will see a thousand aspects of the reality. Painting the same model, Ernest Laurent would find his fancy captured by the delicious seductiveness of feminine grace, and would paint the luminous flesh of the woman as he would paint the tender petals of a rose; Gaston La Touche would show us all the brilliant beauty of the model in a decorative arabesque; Charles Cottet, if in his real mood, would pierce with the eye of his inner consciousness through the graceful envelope to search out the real character of the being, constrained by humble necessities of existence, delicate, ephemeral, menaced by age and final dissolution, feeling in all her frame sorrow



"JEUNE BRETONNE"

BY CHARLES COTTET

* Reproduced in colour in "Representative Art of our Time," published by THE STUDIO in 1903.

The Prague Arts and Crafts School



"LA PROCESSION"

BY CHARLES COTTET

and the coming on of death. Apart, however, from these spiritual aspects, there are admirable qualities of execution in these nudes of Cottet's, even though they lack charm and seductiveness. The solidity, the impression of volume and weight, of resistance and elasticity in the flesh—how rare have such qualities become; and it is all the more strange to find that these are the attributes of Cottet's work in this genre when it is remembered that all his art is devoted to the expression of two ideas which lie deep in his soul and in the very fibres of his being, the thoughts of Sorrow and Death.

Cottet's work must be judged from a double standpoint. He must be considered not only as a magnificent painter but also as a moralist and a philosopher. Among contemporary painting his work falls into a special category of its own and is imbued with qualities of emotion, of thoughtfulness and able execution which make it worthy to take a place beside the productions of the Great Masters.

A. S.

At a meeting of the Royal Academy held at the beginning of last month, Mr. Andrew C. Gow, R.A., was elected to the office of Keeper in place of Mr. Crofts, deceased. Mr. Gow was born in 1848 and has been R.A. since 1891.

THE TEACHING OF DESIGN AT THE PRAGUE ARTS AND CRAFTS SCHOOL. BY HEDWIG SCHANZER.

A GENERATION ago the methods of teaching in vogue at the principal art schools, almost everywhere, differed fundamentally from those now pursued in most of these institutions. Under the old system the student's training had the effect of making him a mere copyist, and no attempt was made to stimulate his inventive talent if he had any. The effect of such a system could only be to promote a certain kind of mechanical dexterity devoid of that vitality which constitutes the very essence of artistic expression.

The rejuvenation of traditional ornamentation had become an all-important question, and an effort had already been made to replace the fruitless copying of historical forms by the study of nature as the real source of all form and colour when at last this idea was taken up by the schools. The old system of drawing from the flat and the cast was abandoned, and modern methods of drawing from life were introduced.

The fundamental factors in this new mode of instruction are both the early and intimate study of

The Prague Arts and Crafts School

nature, and the free exercise of the individualities of teacher and pupil. By studying the diversity of natural forms the sense of colour and the principles of construction are strongly developed. By certain exercises the pupil attains a quick perception and a wonderful facility of expression, a natural obedience of the hand to the mind, which must be by no means confused with the automatic dexterity fostered under the old system. It is indeed a much-disputed point whether rapidity as well as correctness of perception is essential to successful achievement, but it is clear that exercises which realise something like a union of hand and thought must foster the gift of invention, and keep fresh the fountain of imagination.

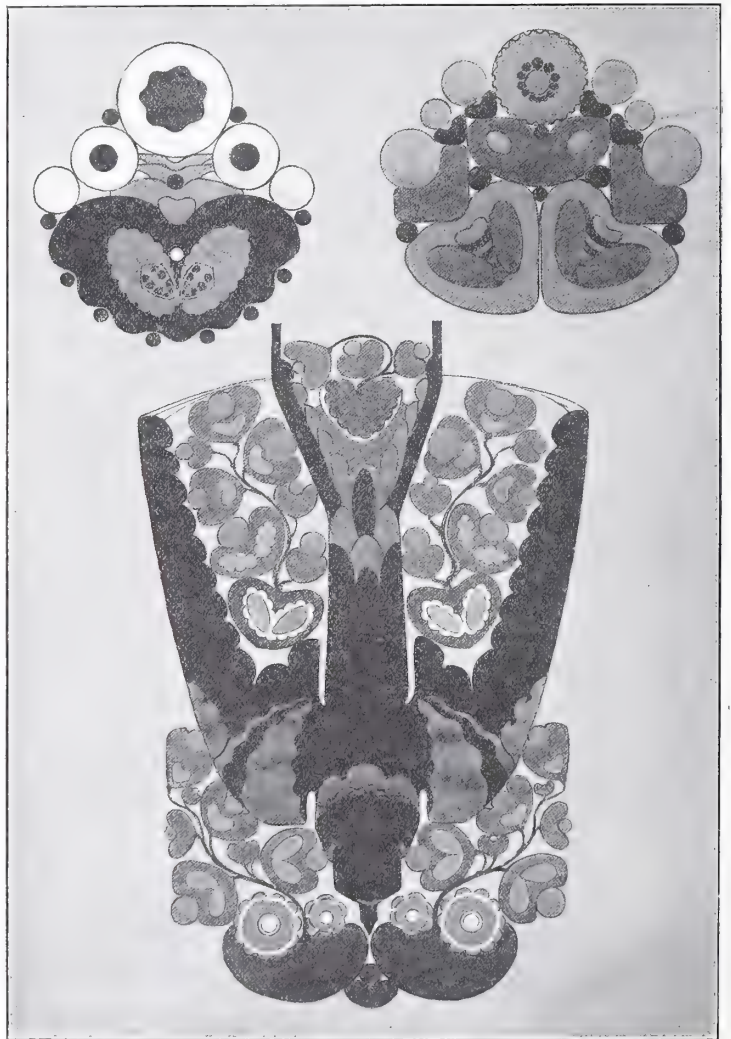
In the new method the spirit is everything, the form is nothing. Strictly speaking there is no method, or at least it is in the early stages of development. Every teacher is allowed to proceed by his own mode of instruction. Only the final aim is the same. The ways which lead to it are often essentially different, and the teacher is appreciated only by the success he attains.

A few examples of designing from plant forms—*Stylisierung*, as it is called in German schools—and how it is taught at the Prague Arts and Crafts School in the department of Professor Jan Beneš justify this point of view. The method which we shall endeavour to explain here is extremely clear in its application, and plain in its deduction; perhaps not entirely artistic in its scantiness of means, but highly artistic in its results.

Professor Beneš is no academician, but a practical artist and teacher who has evolved his own way of ornamentation by his intuitive ability to perceive the fine things that nature reveals to him, and by an instinctive understanding of the spirit of the age. He has found his own way of developing an ornament from plant form which accounts thoroughly for the new style; and he introduced it at the Prague Arts and Crafts School long before it had become officially countenanced. He is

at this moment exercising great influence on the national industries as the Inspector of the Czech textile schools in Bohemia and Moravia, and under his guidance as artistic director the well-known Chamotte-manufacture in Rakonitz has developed from small beginnings till it is now an establishment of world-wide fame. Besides which a good many workshops carry out his designs. Of the greatest importance, however, is his activity as teacher in the Prague Arts and Crafts School, where he is training capable recruits for the modern art industry.

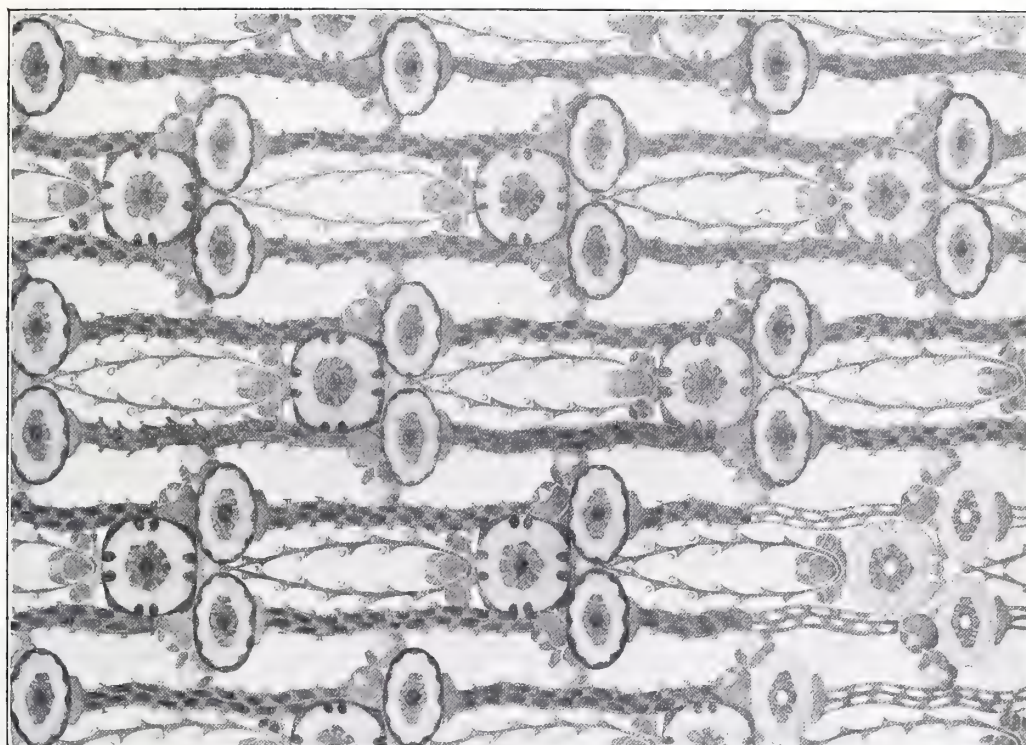
The designs which we illustrate here are for the most part taken from the school for female students and the evening courses. In the former, in addition to the ordinary girl students, "hospitants" also attend. The evening courses are



DESIGN FOR MAJOLICA (MIMOSA AND SWALLOW)

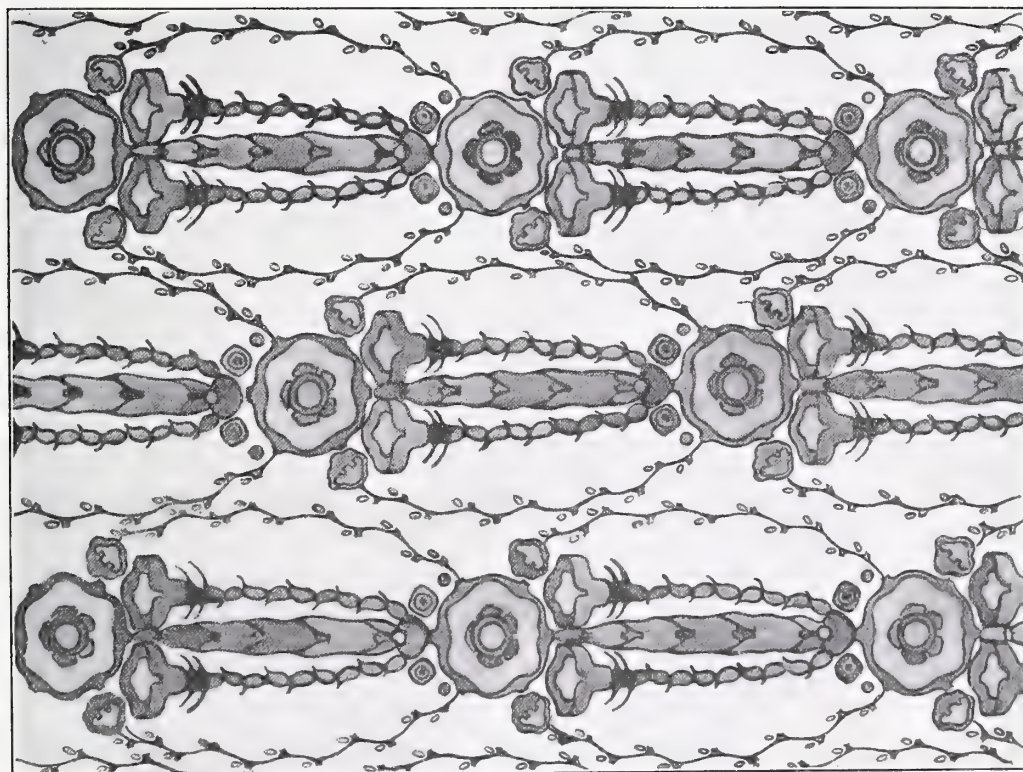
BY EMIL ŠEBESTA

The Prague Arts and Crafts School



DESIGN FOR TAPESTRY OR WALL-PAPER (COLTSFOOT)

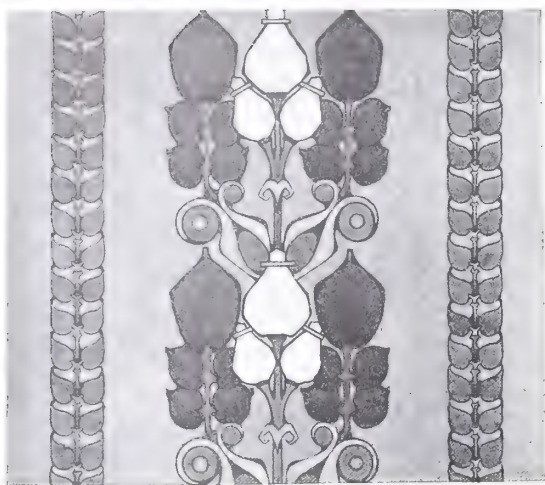
BY LUDMILA ŽUÁRSKÁ



DESIGN FOR TAPESTRY OR WALL-PAPER (COLTSFOOT)

BY MARIE DUBOVSKÁ

The Prague Arts and Crafts School



DESIGN FOR FRIEZE (WILD ROSE). BY VACLAV PREISS

intended for craftsmen who follow their various professions during the day. These are principally bookbinders, lithographers, locksmiths, house-painters and sign-writers; but architects, draughtsmen, and others also attend. Among them are not a few of the age of fifty and more who feel deeply interested in the new methods of drawing and painting.

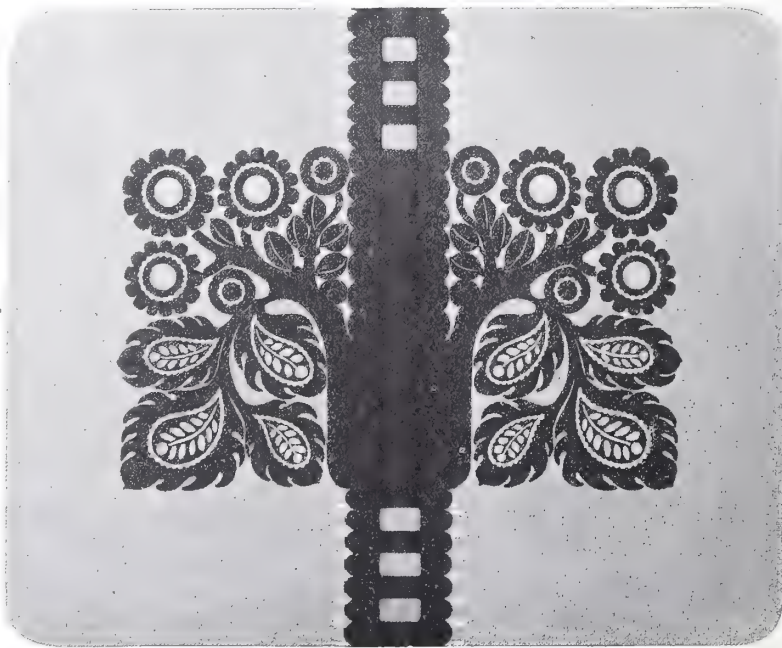
Every one who enters on the course of instruction is supposed to go through every item of the curriculum. They begin with the simplest possible exercises, the object of which is to drill hand and eye; they have to learn how to hold the hand properly, and how to move it—for instance, how to draw horizontal, vertical, and oblique lines with a firm and steady stroke, how to write rectilinear and curvilinear forms and their combinations without a break.

After the termination of these primary exercises, which have to be done *à premier coup* and in a material which makes correction impossible, the student enters on the main item of the programme—the analytical study of the plant form. Single details of a given subject—a flower, a leaf, &c.—are drawn with reference to

their botanical form and character. The representation of these details is at the outset done in the simplest manner and in horizontal, vertical, and oblique lines only. This geometrical scheme of a plant is by degrees replaced by richer forms, which are combined with others and united to various groupings. In short, every theme is decomposed into its component parts, typified, and then again reconstructed in decorative arrangement.

Yet the proper form of *Stylisierung* presupposes from the first a certain material and a certain technique on which it depends. Every material has its characteristic features and determines the manner of treating a design. This great variety of every motif is practically demonstrated by making the student translate it from one material into others. Naturally it takes a very long time before the student, having exhausted in this way all the possible embodiments of the first subject—usually the wild rose—may proceed to the next one. Here he is at liberty to select a motif himself, provided it is altogether suitable for decorative purposes. With this second motif the treatment is the same as previously described, though it may lead to quite different results. Thus the thorough study of the first subject coincides with that of any other, since it contains the whole of the principles of the system.

By means of so simple a method the student learns how to evolve quite original ornaments from



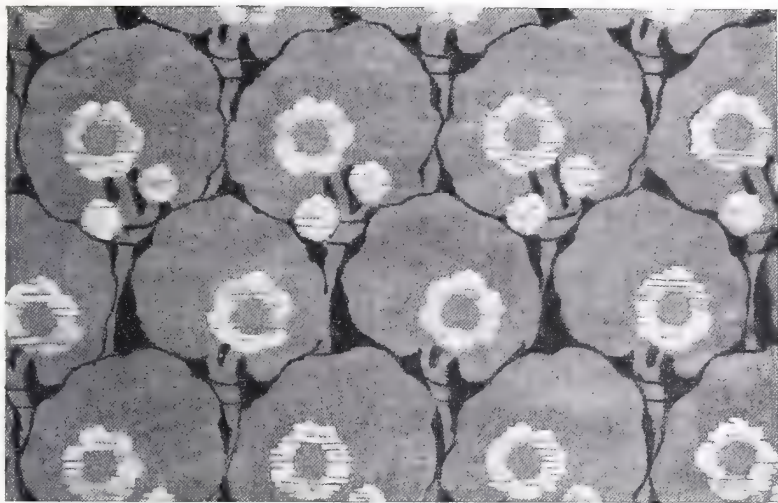
DESIGN FOR COVER OF A POCKET ALMANAC (HAWTHORN)

BY VACLAV TOUŽIMSKÝ



DESIGNS FOR EMBROIDERED APPLIQUÉ PANELS. THE SMALLER ONE BY MARIA THEINER; THE OTHER BY HELENA JOHNOVA.

The Prague Arts and Crafts School



DESIGN FOR GOLD BROCADE (MARSH MARIGOLD)

BY ROBERT HÁJEK

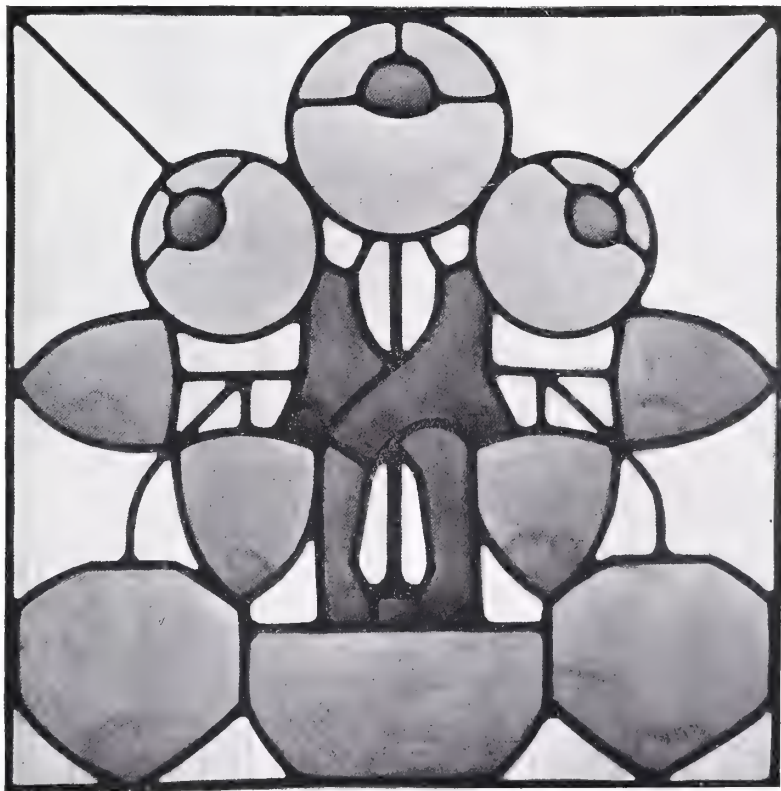
plant forms. His imagination having been reinforced, and a refined sense of the organic construction of the plant awakened, he discovers in a short time that there is only one step from the organic form to decorative composition, and moreover, that many an analytic study is itself an ornament.

Professor Beneš has his own most individual system of teaching composition, tracing back the secret of design to a certain proportion of form and colour to space. It would take too long to enter into the details of this ingenious theory, which apparently also has its practical merits, having regard to the successes of Professor Beneš's pupils. To many of them, however, the eternal laws of composition will always remain a mystery, for it is questionable if composition can be taught at all to any but persons with the true artistic instinct. The ability to design is an inborn gift which cannot be acquired by routine, though it is possible to train the co-ordinated faculties, such as the

faculty of planning and contriving, of ordering and subordinating, of weighing and balancing, of welding together and harmonising.

Professor Beneš—who is not merely a theorist, in spite of his doctrines, but a thoroughly practical artist also—knows quite well that all depends on the innate sense of form and colour, the decorative instinct. He is therefore far from curtailing the roaming fancy of his pupils by exacting a rigorous observation of his precepts.

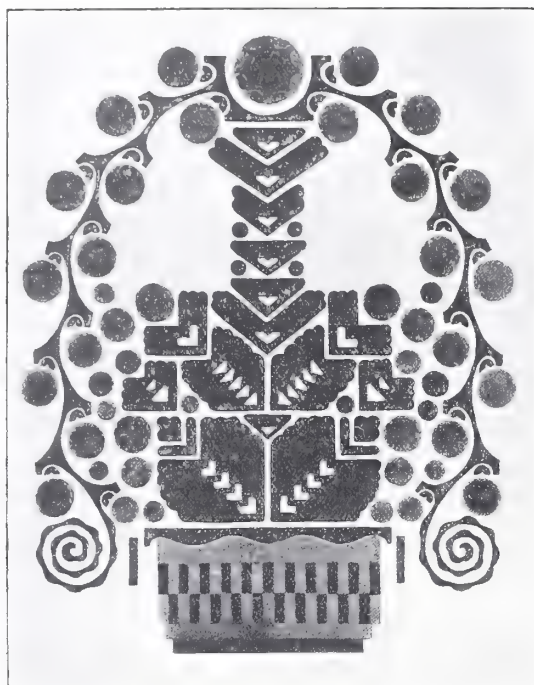
An excellent teacher, he endeavours, and not without success, to discover the pupil's individuality and encourages him to make the best of it. It is very interesting to see how the same motive is interpreted by different students in quite different ways. According to his conception of things, his temperament



DESIGN FOR STAINED GLASS (WILD ROSE)

BY MARIE KULHÁNKOVÁ

The Prague Arts and Crafts School



DESIGN FOR WOOD INLAY (MIMOSA MOTIF)
BY FRANTIŠEK MACHÁČEK

agencies which have been instrumental in reviving the language, creating a literature, instilling new life into music, and now in rejuvenating the arts and crafts.

The question of introducing the old Slav ornamentation into the drawing instruction of the Czecho-Slav craft-schools has been mooted. But that also means introducing more or less new patterns in place of the old drawing-copy, and is incongruous with the modern principles of art education. There is no doubt that the decorative traditions of the old Slavs applied to present-day principles of composition might produce a fecundating effect on modern ornament akin to that which it has already had on music and poetry. But this, in the opinion of the writer, is totally beyond the purposes of a training school. This amalgamation of two cultures can only be accomplished by the genius of a young artist who, saturated with the spirit of the Slav traditions, analogically builds up a new form of ornamentation in creative unconsciousness.

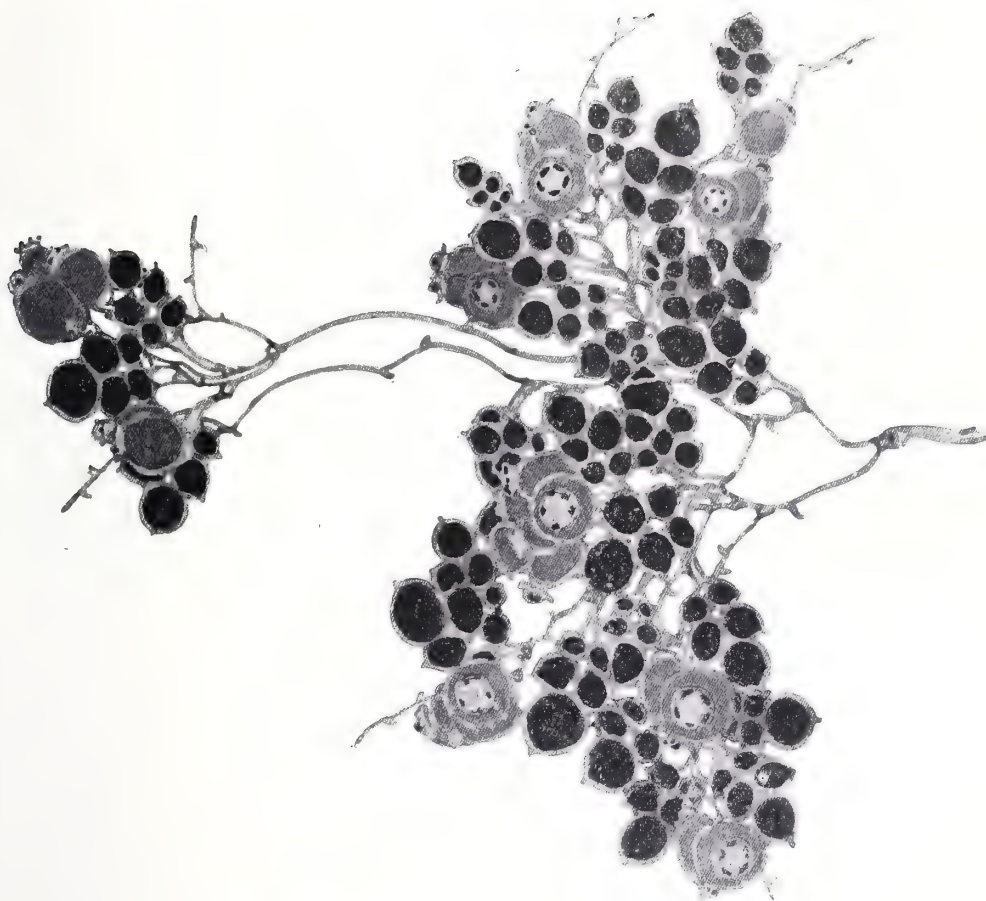
It should be remarked in conclusion that this article of course deals with one department only of the Arts and Crafts School at Prague, which is

and race, every student puts something of his personal ideas and feelings into his work. National qualities are often to be distinctly recognised in the performances of the young designers, and the expression of an older culture, that of the Germans, sometimes contrasts sharply with the more ingenious invention and the gay colourism of the young Czech nation, which is still on the upward path of its development.

Though the Prague Arts and Crafts School is not an exclusively Czech institution, and is, in fact, a bilingual institution, instruction being given in German as well as in the Czech language; the Czechs predominate among the students in proportion to their majority among the population of Prague, and give the stamp to the general attainment of the school. The Czech art student has inherited many decorative tendencies. He has an innate faculty for planning and contriving, and the keen desire of his peasant ancestors for colour. Obviously the artistic impulse is natural to the race, and by judicious training much strong talent has been developed. The national resuscitation of the Czechs called into existence many free



DESIGN FOR PRINTED BOOK-COVER (MARSH MARIGOLD)
BY VACLAV TOUŽIMSKÝ



DESIGNS FOR ENAMEL (WILD ROSE)
BY STANISLAVA ŠTĚPÁNKOVÁ



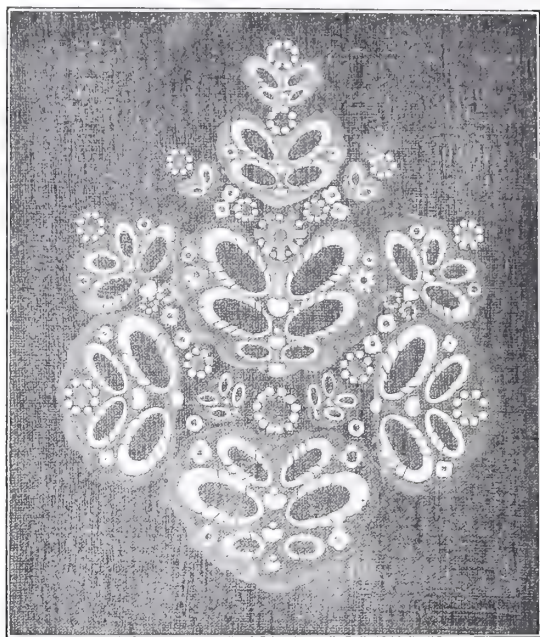
American Etchers in Paris.—Lester G. Hornby

a Government institution under the supervision of the Ministry of Education in Vienna and the Statthalterei of Bohemia. Besides Professor Beneš the teaching staff includes such well-known artists as Professor Jan Kotěra, an architect and designer of international reputation, and the sculptors Professors Klouček and Sucharda, whose work, like that of Professor Kotěra, has been illustrated in the pages of this magazine. The curricula embrace all branches of art, but the special function of the school is of course to give instruction in the various classes of applied or industrial art (*Kunstgewerbe*), and while the theoretical side of artistic craftsmanship is by no means neglected, particular attention is given to the practical side, facilities being given in certain departments for students to pursue their training outside the school, where from the nature of the work the accommodation provided by the school is inadequate. The policy of the school, in short, is to equip the students thoroughly for the calling they intend to pursue, and by so doing to promote the national industries.

H. S.

ETCHINGS BY AMERICAN ARTISTS IN PARIS. II.—LESTER G. HORNBY. BY E. A. TAYLOR.

THERE is an attraction about etching, apart from its great tradition, that appeals specially to certain



DESIGN FOR LACE (MIMOSA)

BY MARIE DUBOVSKÁ

artistic temperaments. With its singleness of medium and long list of adherents, one would think nowadays that all its virtues, as well as its faults, had been explored to the uttermost, and its technical weakness and power known to the exclusion of any new enterprise or individualism. That the phantom of Whistler's spirited etching enthusiasm is still prevalent in Paris is only too evi-

dent among the younger students, who are captivated by its possible results. One sees, too, the bigness of Brangwyn's method influencing their weak efforts. The pity of it is that they do not early realise that no two men can see alike, and that to compress themselves into feeble tabloid editions of the recognised past and foremost present-day workers is not creating anything new for art, but is merely a display of superficial mediocrity. The true artist must surely feel the unrest in his soul in spite of the world's applause, gained so often at the loss of oneself, and won alone by ability in being able to



DESIGN FOR LEATHER INTARSIA (OX-EYE DAISY MOTIF)

BY MARIE HARTVICOVÁ

American Etchers in Paris.—Lester G. Hornby

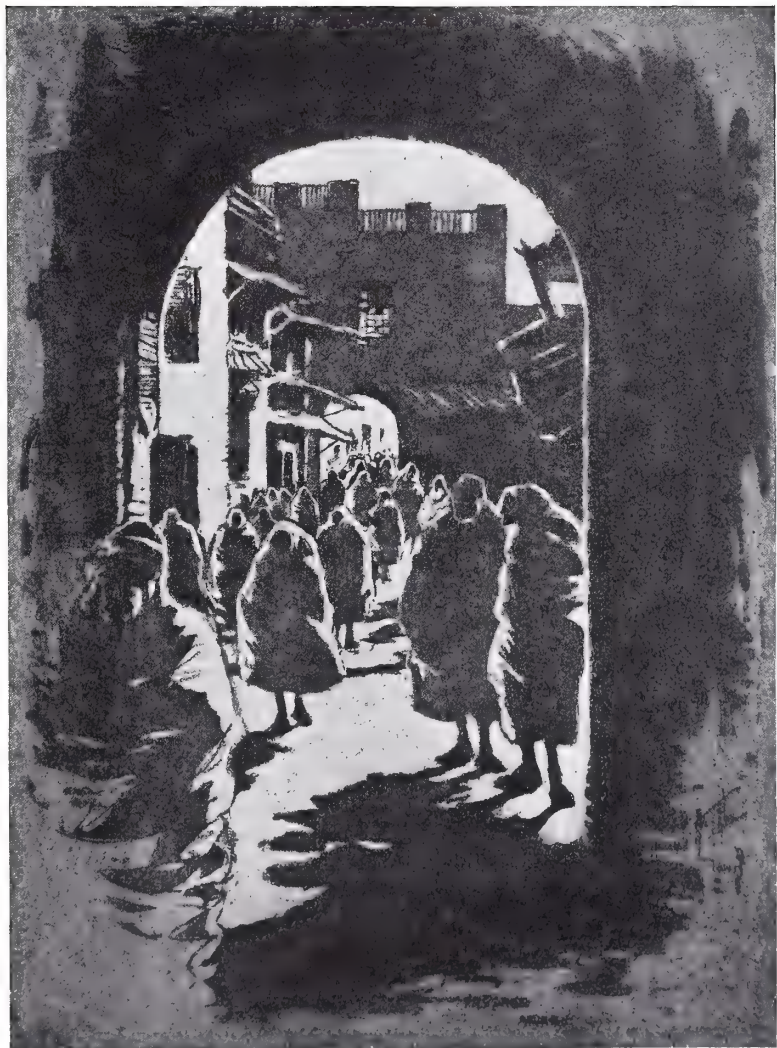
assimilate. Only when he awakens betimes to conceive the horror of the long, tight tentacles of pose and imitation will he find lasting joy in his art; and if he can but add his little inimitable thought and originality to the flickering embers, how welcome it will be! Certainly it is only a fool who will not accept a known and tried experience in such ways as it serves to fulfil his wants. Influences will and must arise; but only the cunning workman will hide them, and toil on in elaborating his self-conscious frauds, imparting his unscrupulous methods to the young and innocent, deceiving the many and killing his own soul. It is always interesting to trace where influences begin and leave off. Those that attracted Whistler—to take but one instance in our own day—are easy to detect; but what a world of his own he made in etching, apart from what he left to it in paint!

To the small sincere army of new-comers must be added the name of Lester G. Hornby. Scarcely more than half a dozen years ago Mr. Hornby was a student at Mr. Eric Pape's School of Art in Boston, Mass., and readers of this magazine may remember that about that time some of his drawings in pencil and pen and ink were reproduced in its pages—drawings which were rightly regarded as a happy augury for his future career. After leaving Mr. Pape's school this energetic young artist joined the staff of a Boston daily paper. But the spirit of progression was too strong, and its lure impelled him to seek beyond the limits entailed by drawing for the daily Press. Coming to Paris, he started at the root of his quest by entering a copper-engraving and printing establishment, at the same time studying as a pupil in Julian's Academy. Even as a student his own outlook in etching attracted no mean comment, and to-day his name

among the prominent is quite assured. His first work of note was published in Boston in 1906 under the title of "An Artist's Sketch-Book of Old Marblehead," which immediately received an inspiring recognition from his own country's art critics. Three of the drawings included in this Sketch-Book were among those reproduced in this magazine on the occasion just referred to.*

One of the great charms of etching is that it is a means of expression by omission, and this involves simplicity as understood by the artist—simplicity of subject, effect, and technique. A good etching, as also a good pen-and-ink drawing, will always suggest colour, and the virtue of the

* *THE STUDIO*, November 1905. Other drawings by Mr. Hornby were reproduced in the issue for February 1907 (pp. 77-79), and some English drawings appeared in January 1908.



"PASSAGE ARABE, TUNIS" (AQUATINT)

BY LESTER G. HORNBY



"MARCHANDE DE FLEURS"

BY LESTER G. HORNBY

line itself is its vitality. To add colour to a plate possessing these qualifications is but an insult. Unless the etching has been specially made for the addition, any happy result from its application will as often as not be due to uncontrolled accidents, but will never be really successful where violets and reds are much concerned.

That Mr. Hornby understands his craft is quite evident by his means of procedure and finished work. Though he employs various methods, they are all related to the etching family, and he never oversteps the limitations of his medium to attain his desired effect. To refer directly to his illustrations, the original print of the *Café du Rond Point*, which loses little by reproduction, was made from a line plate with spots of aquatint for colour suggestions, the whole plate being first inked in with a warm dominant monotone, into which the brightest colours were blended with the ink already on the plate, and so arranged as to produce a simple colour harmony in one printing. In *Old Toledo* and *Evening of the Bal Masqué* a similar treatment was used with the same singular success. Entirely different methods have been employed in *Passage Arabe*, *Tunis*, the sketch being first etched with a soft ground, and the

values in aquatint, a bold *retroussage* after the plate was inked giving the diffused effect of silhouette.

In his pure line etchings few of the many ingenious tricks so often practised by the modern etcher are utilised, and no one can convict the artist of mannerism. In his later work, *La Jardinière—Matin* and *Dans le Jardin du Palais Royal*, a more spontaneous and less studied simplicity as compared with his earlier plate, *Passage de la Petite Boucherie*, is observable. His composition, too, in all his later prints shows a surer and more experienced knowledge. To say that he has had no influences would be unfair, but a careful study of his achievements in the plates here reproduced will reveal his own capabilities and the various subjects that attract and most inspire his interpretation. But Mr. Hornby is not resting on his oars. Laudatory recognition has in no wise crippled his progress. At present he is sojourning in London and Edinburgh, fulfilling commissions for illustrations of the architecture and street scenes of the two capitals. If they approach in any way those already published of Paris and New York they should attract to him a still wider world of admirers.

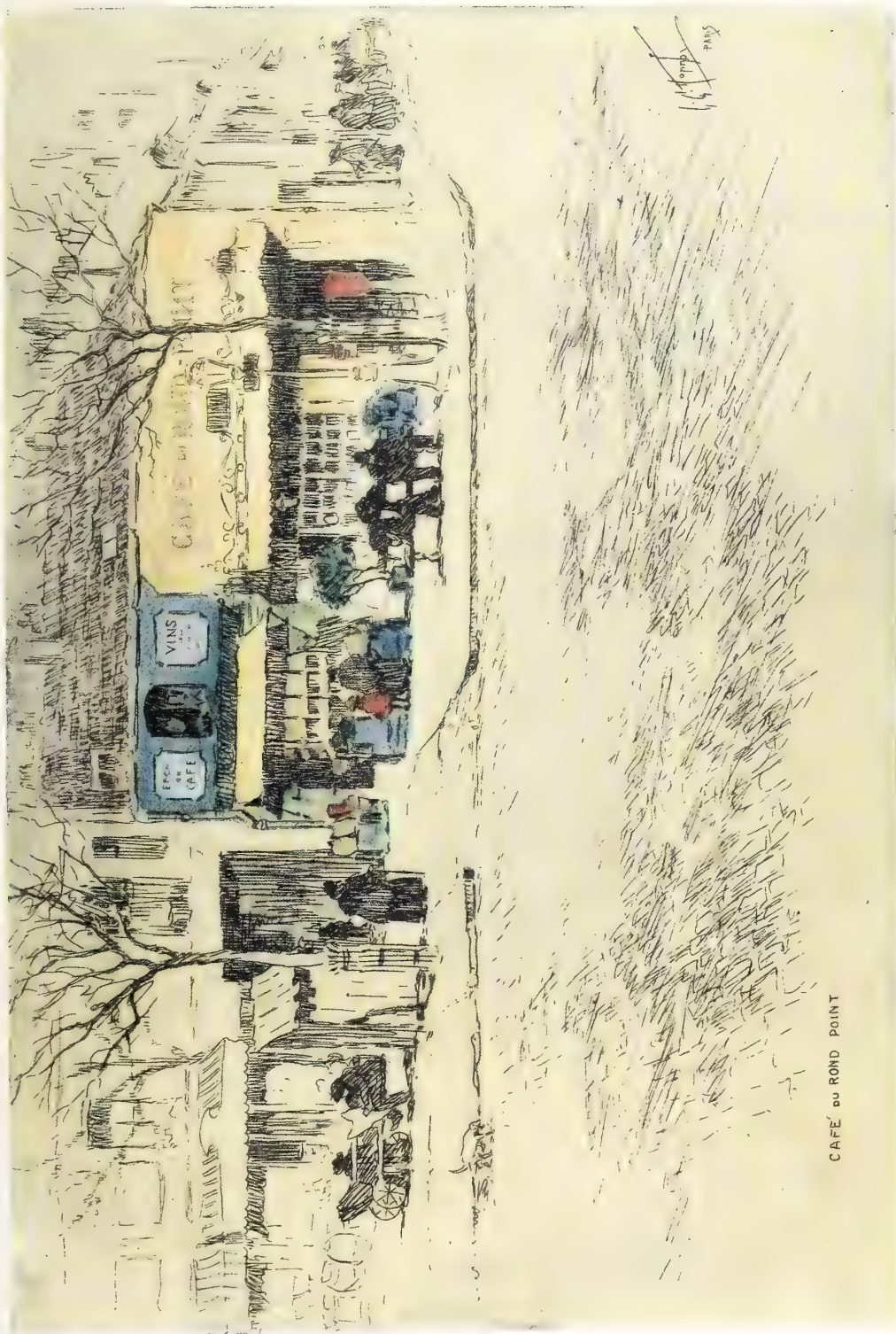
E. A. T.



"LA FÊTE À PANTIN"
BY LESTER G. HORNBY



"PASSAGE DE LA PETITE BOUCHERIE"
BY LESTER G. HORNBY



CAFÉ DU ROND-POINT



"CAFÉ DU ROND-POINT." FROM AN
ETCHING IN COLOURS BY LESTER G. HORNBY.



"IN OLD TOLEDO." FROM AN ETCHING
IN COLOURS BY LESTER G. HORNBY



“CARREFOUR DE LA CROIX-ROUGE ”
BY LESTER G. HORNBY



DANS LE JARDIN
DU PALAIS-ROYAL

“DANS LE JARDIN DU PALAIS
ROYAL.” BY LESTER G. HORNBY



"A RAINY DAY, PONT NEUF"
BY LESTER G. HORNBY



"EVENING OF THE BAL MASQUÉ," FROM AN
ETCHING IN COLOURS BY LESTER G. HORNBY



“ LA JARDINIÈRE—MATIN ”
BY LESTER G. HORNBY

Felix Ziem



FELIX ZIEM. FROM A RECENT PHOTOGRAPH BY DORNAC, PARIS

THE LATE FELIX ZIEM.

THE LATE FELIX ZIEM, the famous orientalist, the brilliant portrayer of Venetian scenes and of life on the Bosphorus, and in some measure the precursor of the latter-day impressionists without being an impressionist himself, was at the time of his death next to Henri Harpignies, vice-dean, as it were, of the surviving great painters who made their fame in the nineteenth century.

There is romance in Ziem's birth as well as in his paintings. His father, a Croatian, served in the Austrian army against Napoleon, and was made prisoner by the French. After his release he settled in Provence, where he married the daughter of an old Provençal family. On February 25, 1821, Felix François George Philibert Ziem was born at Beaune, where his father had established himself. He received his early education at Beaune and afterwards at Dijon. As the lad showed a remarkable talent for drawing and colouring from his infancy his father proposed to make him an architect. To think of his becoming simply an artist was out of the question, for the cry was then as it is to-day, that the profession was overcrowded with dilettantes. At the École des Beaux-Arts at Dijon young Ziem distinguished himself, and at eighteen was awarded

the first prize for architecture. He spent a short time in Rome and in 1840 he was in Paris as a student of painting.

Ziem's first visit to Venice dates back to 1841. He had set out on foot from Rome and reached the Adriatic by small stages, living from hand to mouth, selling his sketches when and where he could to increase the meagre allowances he received from home. He stayed only five or six months, longing to go still farther east, to see the hills and skies of his father's native country, Croatia, towards which an indefinable yearning attracted him, and finally pushed his travels as far as Constantinople. But Venice haunted his mind and he returned the following year, remaining there, it would seem, until 1845. He has himself related how he roughed it for a long time in company with his friend Favart. They lived on the lagoons. Having put their meagre cash together and hired an old "topo" or barge, Ziem made a sort of large tent with mats, window shades and hangings of all sorts on the deck, which served as an atelier. This occupied the middle of the boat, and the "forecastle," if there was such a thing, was taken up by their boatman Cherubini, who also acted as their general servant and cook. His cooking was execrable and made a life-long

Felix Ziem

impression on Ziem. However, he often repeated that some of the happiest time of his life was spent with Favart on their old boat.

One evening Arsène Houssaye, Paul de Saint-Victor and several other friends paid them a visit on board. After dinner, for which Cherubini had put forth his most laudable efforts, the young men amused themselves with illuminating the boat and the lagoon with Bengal fires. The lights attracted the eyes of the police and a policeman was sent on board to see if anything seditious was going on. Those were days when the Carbonari were still a terror and all sorts of wild revolutionary schemes were in the air. Just at that time Ziem had got an order for the portrait of a distinguished Venetian nobleman who had brought on board a set of splendid costumes and the insignia of a Doge. The costumes happened to be spread out on chairs together with the insignia and when the policeman saw them he was struck with awe. Unable to say a word, he left with terror in his eyes.

Ziem left Venice about 1845 or 1846 to come

to Paris to try his fortune at the Salon. He probably travelled most of the way on foot, drawing and painting whatever he saw and selling his sketches for a morsel of bread. Indeed, long afterwards when he was in Paris his only way of earning a livelihood was to sell small water-colours or sketches on the Quai des Célestins or other parts along the Seine for a few sous.

The first exhibit of Ziem at the Salon was in 1849, and represented some of his views of the Bosphorus and of Venice. His principal picture was the *Grand Canal*, which already attracted attention. He then thought that views of places around Paris with which Parisians were more familiar might be a better way to success, and in 1850 he exhibited a landscape of Meudon. Finding that Paris was not so easily conquered he once more took up his wallet and travelled north. In 1851 he was roving all over the dikes of Holland, and returned in 1852 to exhibit among other things a *Cottage at The Hague*. It brought him a good deal of praise but that was about all. After working again for a time in Paris and selling his



"ON THE GRAND CANAL, VENICE" (By permission of Messrs. Wallis and Son)

BY FELIX ZIEM



ENTRANCE TO THE GRAND CANAL, VENICE,
FROM THE OIL PAINTING BY FELIX ZIEM

Felix Ziem



"THE DOGANA, VENICE

FROM THE OIL PAINTING BY FELIX ZIEM

pictures for a trifle he started once more for the South and for Venice, where he again lived his romantic life. What he wanted now was a closer insight into the habits, movements and picturesque dress of the natives that filled up the scene. On one of his many visits he hired a small shop near the Rialto and set up as a dealer in all sorts of bric-à-brac, lace, embroidery, fancy cloth, and cheap jewels. He at least got enough custom to pay the rent, and what was best of all the shop served as a surreptitious atelier for catching the natives at their best. He had a lad at the door, and his business was to keep all the handsome young women who peeped into the shop talking. The more they talked and the longer they thus unconsciously posed the better for the artist. He was quietly at the back of his shop sketching them, and thus he had his models as well as his atelier for practically nothing. How different these days were from those of forty years later when at the fall of the famous Campanile he was offered 100,000 francs for a painting of the ruins!

But fame unexpectedly awaited him and he deserved it for his courage and perseverance. He exhibited two paintings in the Salon of 1854, one the *Port of Marseilles*, and the other *Evening at*

Venice. The latter was a decided success. It aroused general enthusiasm in critical and artistic circles and the Comte de Morny, then the leader of fashion and good taste, followed one of his generous impulses and when standing before the *Evening at Venice* then and there decided to purchase it, and paid the artist a handsome price. This consecrated his success, as it was now talked about in all the salons.

The following year his pictures *Feast at Venice* and *View of Antwerp* were purchased by the State. It was the year of the Universal Exhibition and this further success helped to begin to make his name famous abroad. From that moment poverty and the destitution of his earlier days fled for ever from his atelier. We find him almost every year either at Venice or at Constantinople, and he is even able to travel to the Far East, to Egypt first and then to Colombo and back again to Holland, to England and Scotland. Ziem continued to send to the Salon until 1868, and then suddenly ceased to exhibit. He had had some differences with the leaders of the Salon at the time, the official recompenses were withheld and the usual bickerings between artists were the result. But he could afford to be entirely inde-

Felix Ziem

pendent and he retired from the official coterie to rely only on his own talent and reputation which were then at their zenith.

Once more, ten years later, at the exhibition of 1878, Ziem was tempted to send his contributions to the Salon, and the Government then made him an Officier of the Legion of Honour. He had been made a Knight of the Legion of Honour in 1857 on August 6, and had received the First or Grand Medal of the Salon in 1852. He had also been awarded a medal in 1850 and in 1855.

In the artist's best days, Théophile Gautier wrote of him: "Every artist has an ideal country of his own, often far removed from the one in which he lives, or was born. His talent revels there alone as under a propitious sky, and he flies back to it in a straight line as soon as he is free. There alone his talent flourishes and produces its loveliest flowers. The home of Ziem is Venice. He may leave it, travel elsewhere, go to Constantinople, but his real artistic domicile is Venice. His home is on the 'Riva dei Schiavoni,' in the palaces of Canaletto and of Guardi, which were also occupied by Bonington and Joyant. With one drop of water in which a bit of colour is dissolved, he builds, with a few touches of the

brush, a rough-cast palace of vermillion with a buff sort of balcony, speckled posts, a chimney twisted liked a turban, a Lombard piece of architecture adorned with vanishing frescoes of Giorgione."

After reaching the height of his celebrity Ziem settled permanently in Paris, where he occupied different ateliers until he finally purchased an old house, which he transformed into a studio, in the Rue Lepic. It is rare even in picturesque old Montmartre to find a similar relic of the past. An old wall rises high up from the pavement and winds round a corner. What there is behind the old wall we can only guess from the outside. An old house with a storey and half overlooking the crooked wall is badly perched on the slope. Its windows are irregular and have an odd squint down the hill. In front of a wooden porch there is the bold iron prow and figurehead of an antique gondola brought by Ziem from Venice, and said to have once belonged to a Grand Inquisitor.

Ziem's atelier was on the top floor, reached by a narrow wooden stair. The light enters by a big bay window, and brightly coloured canvases hang all over the walls. They represent gorgeous sunbursts and sunsets, Red Venetian palaces, vermillion



"ON THE BOSPHORUS"

FROM THE OIL PAINTING BY FELIX ZIEM



“VUE DE VENISE.” FROM THE
PAINTING BY FELIX ZIEM

*(Presented by the artist to the Musée du Luxembourg.
Photo A. C. Champagne)*



"THE LAKE." FROM THE
PAINTING BY HENRY LAMB

(New English Art Club)

The New English Art Club

gondolas and scarlet mosques. Thrown about on old chairs and bits of oriental furniture are gorgeous hangings, purple robes of Doges and of Grand Inquisitors, magnificent mantles and velvet brocades.

Stories are told that in his later period of activity, when he still had sudden spells of youthful ardour for work, he shut himself up at times in his studio for three months, dressed in the costume of a Doge, and had his meals hoisted up in a basket to the window of his studio, not caring to use the stair and afraid of being disturbed. There may be more fancy than truth in this story, and whatever life of a recluse he led towards the end he was far from being such a hermit in his earlier days. Like many another painter he was passionately fond of music and Frederic Chopin was one of his intimate friends. In fact the famous "Funeral March" of the great composer was first conceived in his atelier. Petrus Borel, a romantic character in those days, proposed one night a procession of ghosts in the artist's studio. Ziem and the others took part in it and walked in ghostly procession with sheets over their heads and the lights turned down. Chopin looked on, sat down at the piano and struck the first notes of the march that was to become so famous. The sight of the

ghostly figures as they moved along in the dim light with the paintings of Venice and Constantinople on the walls as a background so impressed Chopin that his hands and fingers trembled when he struck the notes and he was overcome with a sort of nervous terror.

Some years ago Ziem became very feeble in health and was threatened, it is said, with partial paralysis. It was this which decided him to retire to Nice, where he remained till a short time before his death, until in fact his condition had become hopeless. He was brought back to Paris, no doubt by his own express wish, and died at the old atelier in the Rue Lepic on November 12.

A. BEAUMONT.

THE NEW ENGLISH ART CLUB'S FORTY-SIXTH EXHIBITION.

THE New English Art Club has arrived at one of the most interesting moments of its career. Its history has been a long record of the assimilation of one influence after another, to keep pace with the last thing in art, so far at least as this country is in question. Some of its earliest members have gone long ago to "another place," receiving the



"AN ALPINE PASTURE" (WATER-COLOUR)

BY CHARLES M. GERE

The New English Art Club

magic letters R.A.—the equivalent of a peerage so far as art politics are concerned, and having apparently the same effect in modifying the views of the recipients. It was but yesterday that the art of the New English Art Club was considered novel and rebellious, and already there are those at hand to tell us that it is out of date. Is this the effect of the wave of Post-Impressionism that has touched the English shore, or of the growth of the freemasonry of Fitzroy Street, where in the neighbourhood of "the Camden Town group" there is no end to novelties? Whatever the origin of the disturbance, disturbance there is at the door of the "New English," and a request that it shall be opened to "the last thing in art"—almost, we might add, irrespective of its worth.

The rôle with which the Club is invested in these circumstances is a difficult one. There falls to it the task of doing something to separate the genuine element in a new movement from the flood of charlatany with which it is accompanied. As always with the introduction of a new influence, there are the quick-witted incompetents who hope to take advantage of the confusion to enjoy a temporary fashion. If the discriminating faculty which in the past has not been vainly the boast of the New English Art Club is what it was the Club will adopt a generous attitude to the new thing. Its "recognitions" will perform a greater service than mere conservatism by helping to indicate where recognition is really due among sensational claimants.

Roughly put, Impressionism is besieged by some strange force outside of itself. The New English Art Club has shown us Impressionism—in the wide sense—in the most beautiful phases in which it has expressed itself in England, through the art of Mr. Wilson Steer, Mr. Mark Fisher, Mr. John S. Sargent, and their disciples. These three painters were all at their strongest in this last exhibition of the Club, filling the rooms with life, and their art was supported by that of painters like Mr. Augustus John and Mr. A. A. McEvoy,

whose art is something temperamental and infinitely personal and detached, not to be included in or thought of in conjunction with any particular movement.

It is not now possible to add to a reputation so firmly established as Mr. John's by extravagant praise of his exhibits on this occasion, but we hope that his portrait of the Right Hon. H. Chaloner Dowdall, Lord Mayor of Liverpool 1908-1909, will create a precedent in civic portraiture, which has been so strangely at a loss for a tradition since the eighteenth century. Mr. John's decorative skill was everything to him in this picture, if not so immediately discoverable as in his impressive *Forza è amore*. His disciple Mr. Henry Lamb, whose picture *The Lake* we are reproducing, has taken much more than the surface quality of Mr. John's work; he has entered into the very spirit of its new motif of decoration, and made his own departure from Mr. John in emotional use of colour. Everything in his art rests upon those architectural foundations of stable drawing which admit of extravagance of conception without loss of faith between the artist and his public. Mr. C. J. Holmes is an artist who, on account of his sincerity of utterance in such an interesting book as his recent "Notes on the Art of Rembrandt," and the true feeling in such works as *Fell Sikes* and *Glaramara*, one would not part faith with until the last moment, but his *Saddleback, from the South-west*, puts a strain upon



"CHILDREN ON THE SANDS"

BY J. E. SOUTHALL



"HEAD OF A YOUNG GIRL."
FROM THE OIL PAINTING
BY P. WILSON STEER

Recent Designs in Domestic Architecture

the confidence of his admirers by its insistence upon the obvious.

Whilst among the New English exhibitors there is in general a well-observed tradition in regard to the mere use of the pigment which shows the bulk of the pictures to be the work in various phases of a single school, there are among newer members as well as among those who have established the present reputation of the Society certain painters with a quite personal interpretation to give both to figure and landscape subjects. In landscape Mr. Charles M. Gere showed this very personal note. The exhibition was rich in good landscape work this year. Headed by Mr. Wilson Steer's *The Path of the Storm*, there was Mr. W. W. Russell's *The Looe River*, Mr. Alfred Hayward's *The Château Gaillard*, Mr. W. E. Fox's *Cheyne Walk, Chelsea*, Mr. David Muirhead's *Autumn Fields*, Mr. Fred Yates's *Snow at Rydal Water*, and Mr. Sydney Lee's *The Harbour Pier*. A subject treated with much decorative skill and charm was Mr. J. E. Southall's *Children on the Sands*, which we are reproducing.

In portraiture Mrs. Annie L. Swynnerton's *Portrait*, an intimate piece of character-reading, was highly representative of the technical skill of its painter. A work which must be counted among the successes of the exhibition was Mr. W. G. von Glehn's *Les Nénuphars*, and his portrait, *The Black Turban*, was painted with much vitality. Two women contributors, Miss A. Fanner and Mrs. Evelyn Cheston, especially have come to the front this year.

As usual the section of drawings and water-colours contained many of the riches of the exhibition. It must be a long day in the history of art since a painter has renewed his vitality so perennially as Mr. Sargent. In his new style of subject every day seems to bring him to a more subtle expression of sunshine. Mr. Francis James's flower-pieces showed no falling off, nor did Mr. A. W. Rich's landscapes. Mr. William Orpen was this year only represented in this section of the exhibition, but very thoroughly all the same, in *The Dancer*.

Mr. Max Beerbohm covered a large space of one wall with witticisms, of which perhaps *The Meeting of Signor D'Annunzio and M. Rostand* revealed his style at its best. Mr. Albert Rothenstein was very interesting this year. Mention should be made of the *Lyme Regis* and *Chalk Pit* by Mr. Charles S. Cheston. Other works in various parts of the exhibition which we should have liked space to dwell upon are *Morning*, by Mr. A. C. Mitchell; *Quai Duquesne, Dieppe*, by Miss Marjorie Brend; *On the Edge of the Atlantic, Cornwall*, by Mr. Louis A. Sargent; *Jeanne*, by Lucien Pissarro; *Peace* and *The Thinker*, by Mr. R. J. E. Mooney; *The Clipped Horse*, by Mr. Robert Bevan; *The Kitchen Maid*, by Mr. F. H. S. Shepherd; "*The Lamb*," *Wallingford*, by Miss A. H. Hudson; *St. David's, South Wales*, by Mr. C. L. Collyn Thomson; *In a Chelsea Garden*, by Miss Clare Atwood; *In the Garden*, by Mr. Ronald Gray; and *Bill*, a drawing by Mr. F. Ernest Jackson. We should also particularly like to record Miss Gwen John's *Girl Reading at the Window*.

RECENT DESIGNS IN DOMESTIC ARCHITECTURE.

STAPLEFIELD PLACE in Sussex of which we give three illustrations and plan is a successful attempt to give the repose and comfort of the old manor house, set amongst scenery of which it



STAPLEFIELD PLACE, SUSSEX: ENTRANCE FRONT

CLAYTON AND BLACK, ARCHITECTS

Recent Designs in Domestic Architecture



STAPLEFIELD PLACE, SUSSEX:
VIEW FROM THE GARDEN.
CLAYTON AND BLACK,
ARCHITECTS

forms a part, suggestive of solid and enduring construction. This house, designed for Mr. Henry Denny by Messrs. Clayton and Black of Brighton, has just been completed, but its colouring and its matured surroundings might well be a century old.

The illustration given on p. 312 of a studio recently erected in Kensington may be of interest to many of our artist readers. It has been built at the corner of Lennox Gardens in an old-fashioned paved court, and it is a fact of considerable interest to know that this "Studio House" is a type of building which, including freehold land, can be erected at a cost of about £1000. The architects, Messrs. Stanley-Barrett and Driver, M.S.A., took the entire ground plan of their building and made that the size of the studio, which now measures forty feet long and twenty-five feet



wide. The upper part of the building consists of two bedrooms, kitchen, bathroom and lavatory, and roof garden above where a tent can be erected in the summer, and the space laid out in accordance with the needs or desires of the occupant. The studio itself is a living studio and this explains the reason why a deep and well-lighted ingle-nook has been formed and a service lift put in to convey

Recent Designs in Domestic Architecture



STAPLEFIELD PLACE, SUSSEX : SOUTH FRONT

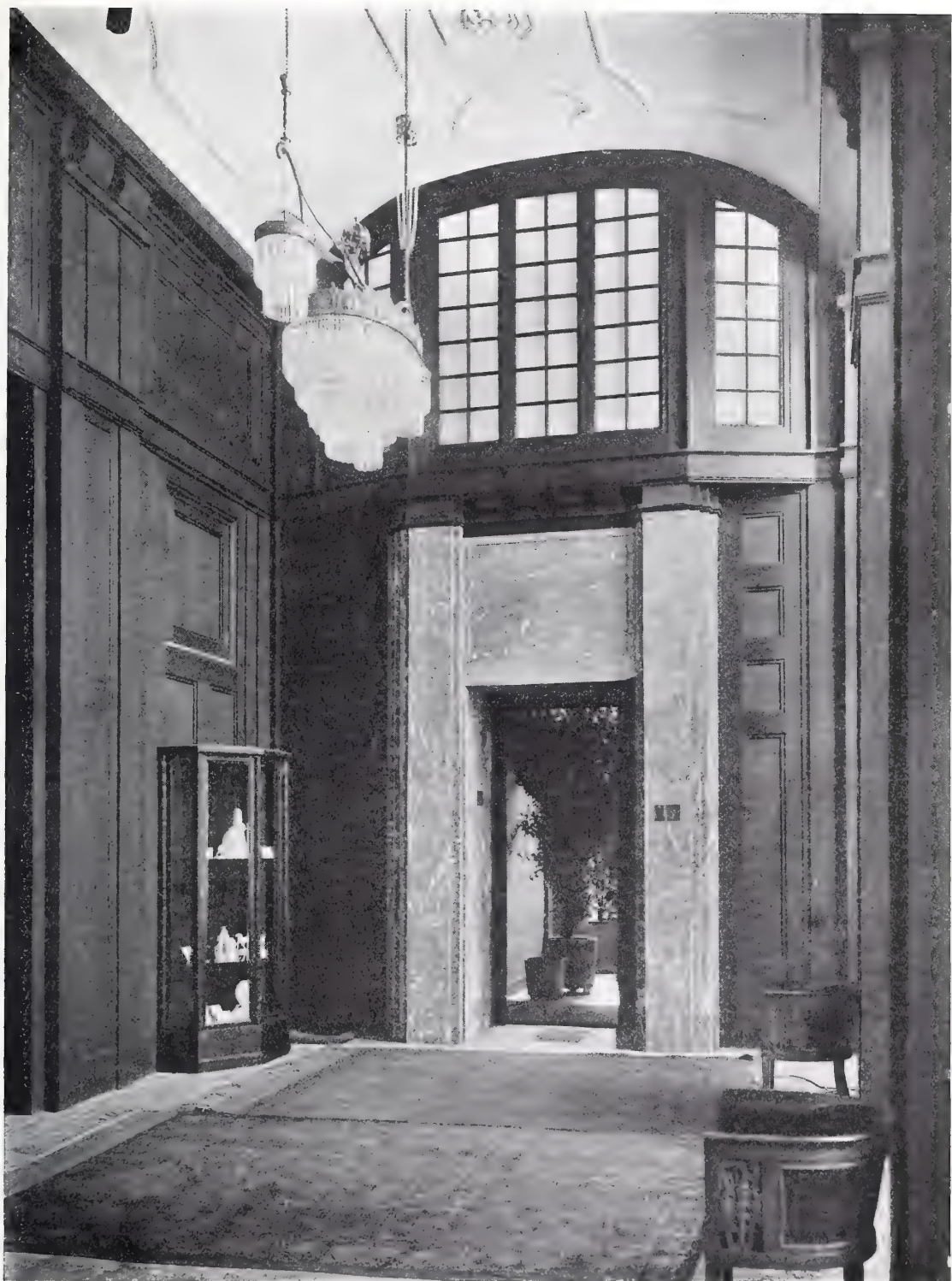
CLAYTON AND BLACK, ARCHITECTS

meals from the kitchen above. The bar immediately above the French window (which leads into a quaint, triangular garden) is movable so that large canvases can enter the studio without the provision of an ugly, specially made slit-door. The entrance to the studio is through the door at the side of the inglenook, the recess of which is formed by the angle of the vestibule. The balcony does not communicate with the upper floor, and is only approached from the studio, which can thus if desired be used independently of the flat above. An anthracite stove is provided which keeps in all winter, as well



PRINCIPAL ROOM OF A NEW STUDIO RESIDENCE IN LENNOX GARDENS, KENSINGTON

STANLEY-BARRETT AND DRIVER, ARCHITECTS



ANTE-CORRIDOR TO AN AUDIENCE
CHAMBER. LOSSOW AND KÜHNE,
ARCHITECTS

(Executed by L. Altherr)

Studio-Talk



VILLA VOGEL, BÄRENBURG, ERZGEBIRGE
LOSSOW AND KÜHNE, ARCHITECTS

as the ordinary basket grate in the ingle-nook. The building is entirely detached and self-contained, and has a constant supply of hot water.

In drawing attention to some recent work of the German architects, Messrs. Lossow and Kühne, we are not introducing new men to the notice of the reader, for both Mr. Lossow and Mr. Kühne have upon several occasions been discussed in the columns of *THE STUDIO*. Since their union the most important task which has fallen to their lot is the new railway station at Leipzig, said to be the largest and finest building of its kind in the world. The villa illustrated on this page is located at Bärenburg, up in the woodland hills of the Erzgebirge, about two hours by rail from Dresden. Practical considerations shaped the plan in all its details; so, for example, the extent and situation of the semi-open verandah. It communicates with a living-room on the same floor, so as to enable the resident invalid to enjoy open air and sunlight with the greatest possible convenience. The side towards the forest, which is the side from which the storm winds hail, is walled up. The gable wall is covered with plain pine boards, untouched by any paint, varnish, or protecting coat but well seasoned by exposure to the sun. The illustration on p. 313 shows the small end of a kind of ante-corridor to an audience chamber. It is designed in the shape of a long-drawn hall, about twenty

yards by eight, the length divided up into five sections by as many windows along the right side. An impression of luxury and importance has been aimed at, without the aid of elaborate ornamentation. The woodwork is stained to the colour of old oak, the doorway is of dark green marble, the floor of grey marble with red veins in it.

STUDIO-TALK

(From Our Own Correspondents.)

LONDON.—The death of Professor Alphonse Legros on December 8 at the age of 74 removed from the contemporary world of art one of its most distinguished figures. The Professor, who was head of the Slade School for seventeen years, was one of the greatest etchers that our time has produced, besides displaying eminent qualities as painter and sculptor.

At the Baillie Gallery the New Society of Water-Colour Painters held their fifth exhibition last month. It showed a distinct advance upon their last. Especially to be remarked were Mr. T. Frederick Catchpole's *Breezy Day* and *Seascape*, Mr. Gerald Ackerman's *Corfe Castle*, Mr. W. T. M. Hawksworth's *Doit*, Mr. T. Butler Stoney's *Shaw House*,



A ROOM IN THE VILLA VOGEL, BÄRENBURG, ERZGEBIRGE
DESIGNED BY LOSSOW AND KÜHNE, ARCHITECTS



"LIVING-ROOM PICTURE" NO. 1 (In the collection of James Murray, Esq., J.P.)

BY VAL HAVERS

Newbury, and *Preparations, Carnarvon Castle*, by Mr. William Monk.

The Baillie Gallery has once more been successful in introducing to the notice of the public an artist of unusual originality in Mr. Stephen Haweis. This painter has a real gift for fantasy, and also a sensitive appreciation of the medium of oil-painting which gives much charm to his execution. Miss Maud D. Hurst's coloured etchings and Miss Broughton-Leigh's water-colours at the same Gallery deserve remark for their skill, Miss Hurst's plates *Bosham Church* and *South Cerney Village* being especially successful efforts in the method of printing more than one colour from the same plate.

The Chenil Galleries have just concluded an important exhibition of paintings, drawings and etchings by Mr. Augustus E. John. It is this artist's peculiar gift to make his colour a reflection of the very colour of his thoughts. The subjective character of his paintings is, however, united with a realism that puts many an artist out of court who pursues this aim for its own sake through objective methods.

The Second Exhibition of the Camden Town Group at the Carfax Gallery introduced us to an avowed disciple of Mr. John in Mr. J. D. Innes. Work by Mr. Henry Lamb, who makes his own departures in a vein that yet reflects Mr. John's influence, was also shown. The Exhibition owed much to the vivacious art of Mr. Spencer Gore, and it was good "hanging" to put it next to the more pessimistic atmosphere of Mr. Sickert's. Mr. C. Ginner's work disappoints upon examination. Mr. Wyndham's sense of decoration in colour is entitled to high tribute. Mr. J. B. Manson contributed two of the most interesting pictures in *Evening Sunlight* and *The Sussex Downs, Storrington*. Mr. Walter Bayes has never been more successful than in *The Bridge* and *Padstow Regatta*. The Group consists of sixteen members.

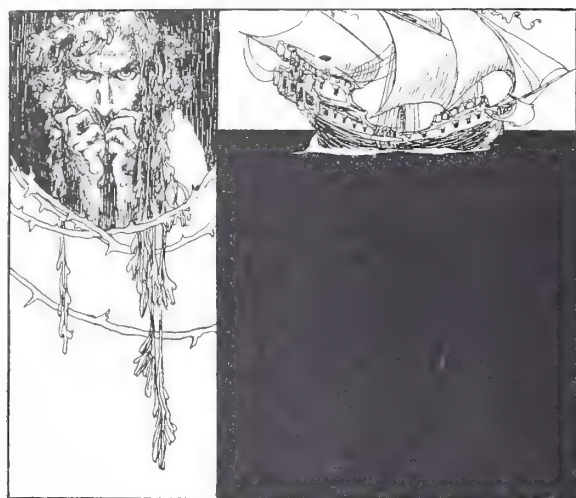
We are reproducing herewith one of the highly original panels in oil which attracted attention to Mr. Val Havers's name at the last Royal Academy Exhibition, where they were hung with the simple but quite expressive title of "Living-Room Pictures." Their well-planned decorative intention gives them a peculiar claim to the title.

Studio-Talk

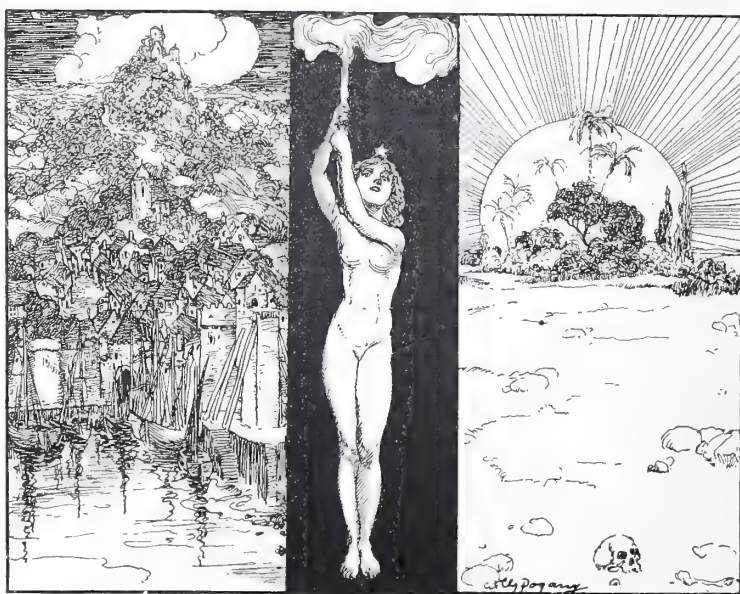


occasion in our review columns referred to the work of Mr. Willy Pogány, a young Hungarian artist who has been settled in London during the past few years and whose services have been enlisted by several publishers for the decoration and illustration of books published by them. The drawings we here reproduce were executed for an edition of "The Ancient Mariner," and we are indebted to Messrs. Harrap and Co. for permission to use them. Mr. Pogány is of a highly imaginative turn of mind and the decorative feeling in him is unusually developed. It is interesting to note that he has had practically no school training.

At the Walker Gallery Mr. Lee Hankey has been exhibiting the remarkable series of etchings



At the Fine Art Society's Galleries Colonel R. Goff has been exhibiting a series of etchings and also water-colours of Venice, Tuscany and England. Col. Goff is perhaps better known by his exquisite etchings than by his work in water-colour, but his style in this medium has the same vivacity and charm that characterise his plates. At the same Gallery Mr. Bernard Harrison's landscapes of Northern Italy were notable in their breadth of treatment and high quality of colour. Two examples of Mr. Harrison's work were reproduced in a recent number of THE STUDIO.



ILLUSTRATIONS TO "THE ANCIENT MARINER" BY WILLY FOGÁNY
(By permission of Messrs. G. G. Harrap and Co.)



ILLUSTRATION TO "THE ANCIENT
MARINER." BY WILLY POGÁNY

(By permission of Messrs. G. G. Harrap & Co.)

Studio-Talk

to which we drew attention in an article last October. Mr. Lee Hankey employs alternatively etching, aquatint and dry-point with great success. His prints are published from this Gallery.

The Ryder Gallery has been holding a pleasant Exhibition of Miniatures, Portraits, and Landscapes on Ivory by Miss Dorothy Smart. A variety of panel decorations and some fans by Mr. George Sheringham have also lately been shown here. This artist has recently completed the decoration of a room for Judge Evans.

Mr. Thomas R. Way, who has for so long exploited with skill the essential qualities of pastel and the lithographic chalk, brought together at Clifford's Inn Hall, last month, a representative collection of his drawings from which much was to be gathered of the possibilities of his favourite mediums.

Miss Estella Canziani has been exhibiting ad-

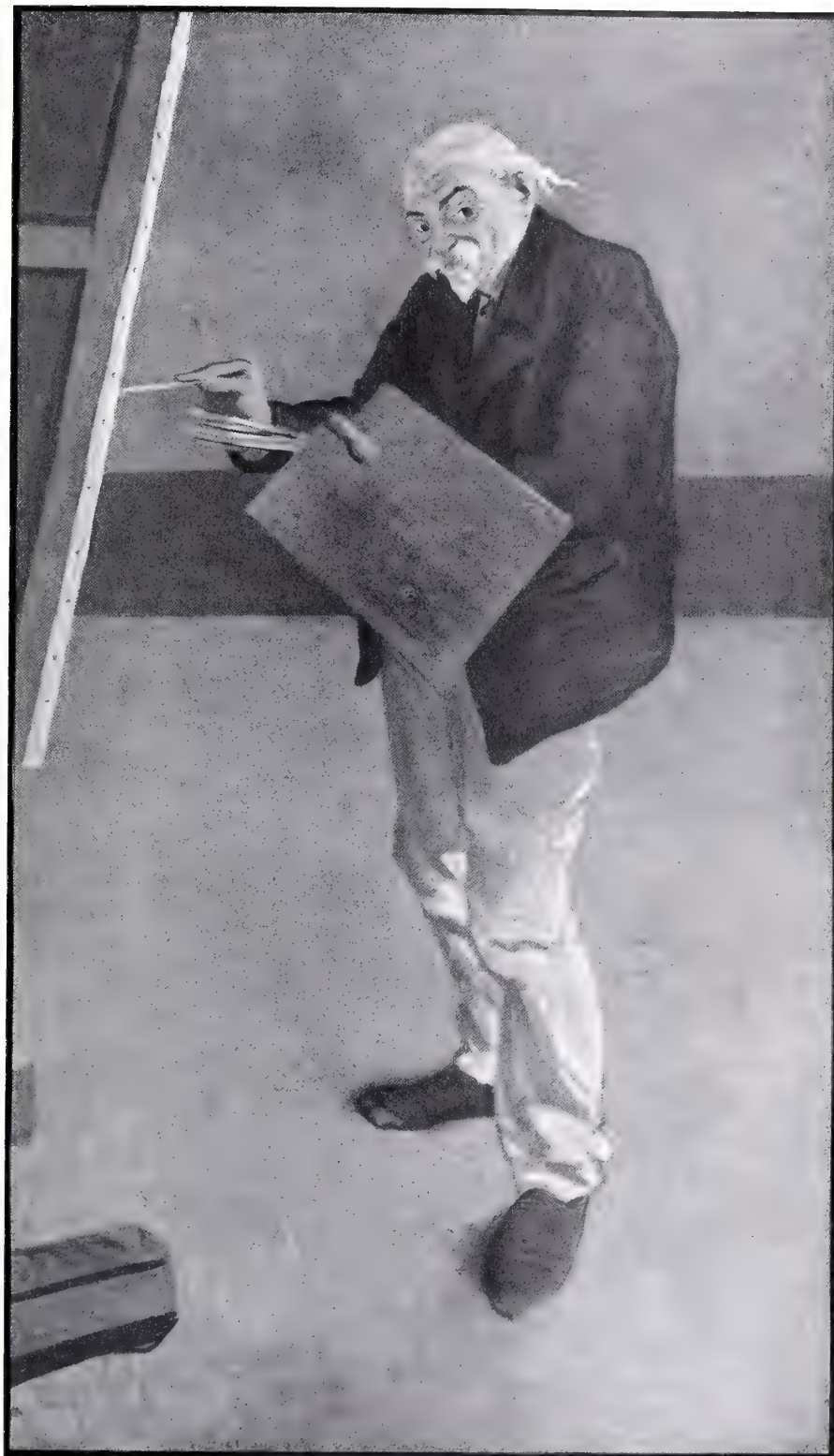
mirable paintings and drawings of Savoy at the Dowdeswell Galleries. The chief feature however of these Galleries during the last month has been the fine collection of Drawings and Studies by Old Masters. At the Lyceum Club, Miss Blondelle Edwardes Malone has held a very successful Exhibition of Garden Scenes. Her work has many attractive qualities. Water-colours by Miss F. M. Bruford at the same Gallery were deserving of much praise; also miniatures by Miss H. M. Kempthorne. A remarkably fine series of pictures by Raeburn was exhibited at the French Gallery during November and December.

PARIS.—To see a portrait or one well-known artist by another is always interesting, and at the present time that of Cézanne intensely so, when his name and work are so closely associated by his admirers with the modern movement in paint. The portrait reproduced originated in Cézanne's studio during the intervals in which Hermann Paul was also



"LES BOUQUINISTES"

BY GABRIEL ROUSSEAU



CEZANNE. A STUDIO SKETCH
BY HERMANN PAUL



"FEMME BLONDE." FROM THE
PAINTING BY FERDINAND ROYBET

(Copyright Braun & Co.)



"MONTMARTRE"

BY CHÉNARD-HUCHÉ

being translated to canvas by Cézanne, and the character expressed, apart from the decorative setting and vigorous painting, gives one a close sensation of a personal interview. Cézanne had trouble with his eyes, and suffered much from a visual deformity which was a constant source of worry to the artist, who struggled long and resolutely to overcome it. His worshippers and imitators lack his knowledge, and it is this lack of knowledge as well as personality in their paintings that makes them the lifeless creations they are. Cézanne was sincere; sincerity was his battle, and his studio garments of thickly coated paint, and hole-worn socks, so realistically recorded in the portrait, were the negligence of a worker, not an affectation. Hermann Paul's art has earned a learned appreciation in France and being little known in England, a timely exhibition of his work is being held at the Stafford Galleries this month.

E. A. T.

Early in November at the Galeries Georges Petit was held the exhibition of the "Painters and Etchers

of Paris," in which one saw depicted by a few chosen artists different aspects, some fleeting, some lasting, of this Paris of ours. To Chénard-Huché we were indebted for some admirable scenes of Montmartre, now threatened with destruction; to that master-colourist La Touche for a gorgeous *Intérieur de grand magasin*, for some warm twilight effects to Morrice. Gillot was represented by a harmonious *Terrasse des Tuileries*; Vauthrin and Abel Truchet showed some riverside pictures of the Seine, and other notable works were the charming vision of *Notre Dame* by Renefer, *Point du Jour sous la neige*, by Serval, a magnificent picture, *Montrouge*, by Lepère, and *Les bouquinistes*, by Gabriel Rousseau. Caro-Delvaillle exhibited also some portraits of Parisiennes executed with the finesse and delicacy that one always associates with his brush.

Three talented lady artists held recently an excellent exhibition at the Lyceum Club. Mlle. Rose Dujardin-Beaumetz in a series of seascapes revealed much breadth of vision and displayed decided



PORTRAIT OF JUANA ROMANI BY F. ROYBET

power as a colourist ; Mlle. de Callias showed scenes of everyday life treated with considerable humour, and Mme. Berthe Cazin gave evidence of great originality in her leather work and silver work.

In the Boutet de Monvel gallery in the Rue Tronchet, there has been a no less interesting exhibition consisting of drawings and sculptures by Gir. This artist's happy hunting-ground is the Opera, where he spends his time in executing exceedingly vivacious sketches of the various dancers. His studies of their movements and poses are very characteristic in their virtuosity and

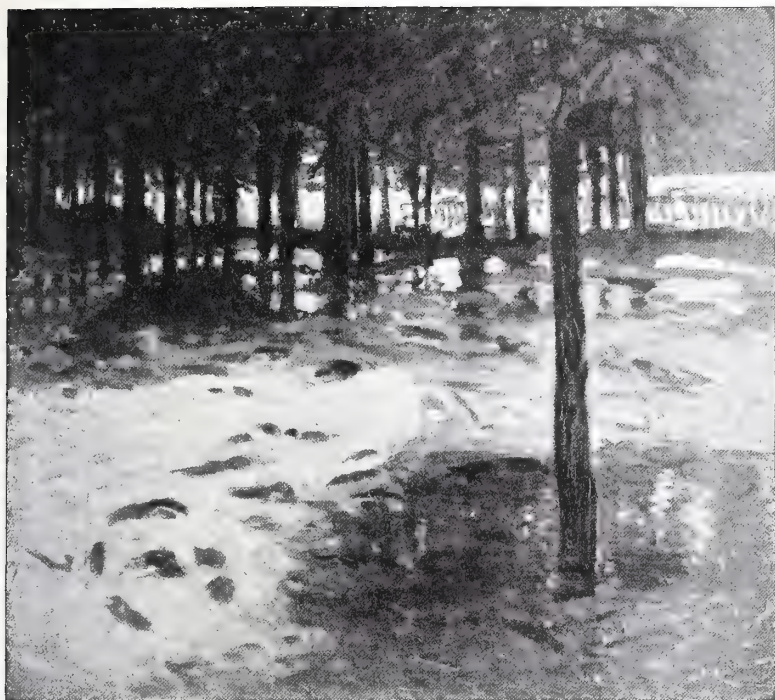
are very faithful renderings of action and gesture. The same carefulness he evinces in his sculptures, which have called forth from a well-known art critic the title of "modern Tanagras." H. F.

A silence of a quarter of a century seemed to have invested Ferdinand Roybet with the attributes of a hero of legend, to have given his name a similar remoteness to that with which we think of Rembrandt. One remembers with what success Roybet reappeared in 1893 at the Salon, where he received with acclamation a Médaille d'Honneur. He exhibited *Charles-le-Téméraire* and *Propos Galants*, both celebrated pictures which are still remembered by every one. Hence-



PORTRAIT OF JUANA ROMANI

BY F. ROYBET



"SNOW THAW"

BY JAKOB GLASNER

so graceful in composition. Roybet has excelled in giving to flesh tones a rich sparkle, to stuffs all their sumptuousness, to his scenes a brilliance, an infectious gaiety and a rare intensity of life. Under his magic touch the colours seem to vibrate, to sing in flamboyant harmony. L. H.

VIENNA. — The lovely village of Zakopane situated on the Galician side of the High Tatra Mountains has always been a favourite haunt of Polish artists. At all times it is indescribably beautiful, its moods are ever-changing, its colouring exquisite at all seasons of the year. The long low line of landscape above which mountains of varying height and

forward his name has become familiar to the public ever on the look-out for new sensations, and he has continued to sign works which assure him a lasting reputation. The portraits painted by this artist are numerous, and deserve to be better known; they are full of character, and give an impression of sincerity and of life which is most striking. Among these, particular mention should be made of those of Juana Romani, portraits which created quite a sensation, and in which the painter seems to have tried to overstep human limits, and to express a sentiment such as animated Leonardo da Vinci when he fixed for ever on canvas the elusive smile of the "Joconde." Mention should also be made of the *Femme Blonde*,



"THE HUT IN THE WOOD"

(In the possession of Herr T. T., Bielitz)

BY JAKOB GLASNER



"A WINTER AFTERNOON"

BY JAKOB GLASNER

form tower in the distance like benign watchers sent to guard off evil, the lakes of a "hundred eyes" with their waters of limpid green, arouse tender feelings and gentle thoughts in the onlooker, while to those of a poetic nature the fascination of this spot is irresistible. Zakopane is to most men an unknown corner of the earth, but those who have once been there are filled with the breath of its spiritual beauty.

Jakob Glasner is among those who have succumbed to the spell of Zakopane. He is a native of Kotzawka, a small village in Galicia, where he was born in 1879. As a child nothing gave him more delight than a pencil and paper and a few colours. But above all it was the snow which made the deepest impression on his young mind. Chance made it possible for Glasner to go to Vienna to study at the Imperial Academy, where he stayed two years. Chance, in the form of the remodelling of

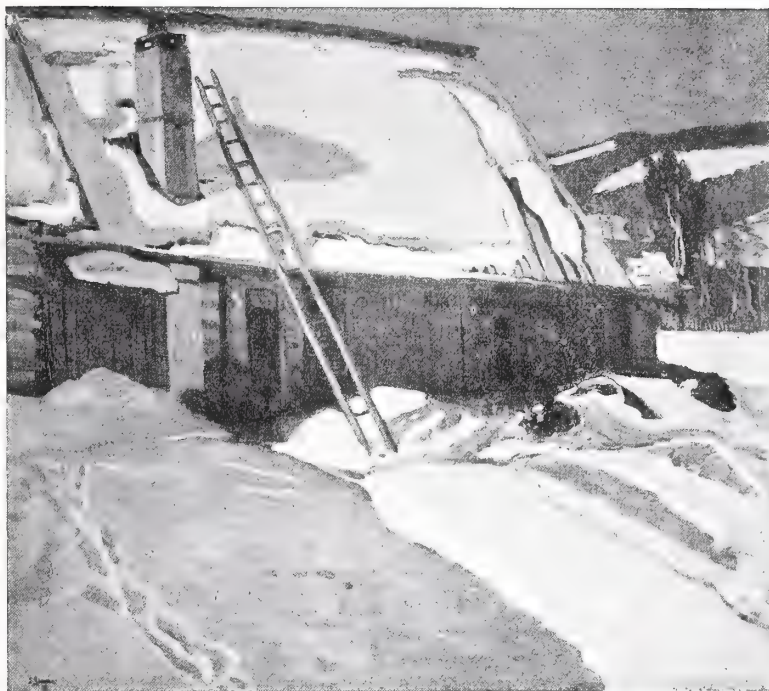
the Academy of Art at Cracow, took him back to his native land. To this Academy men of note were appointed as professors—all Poles such as von Mehoffer, Falat, Axentowicz, Stanislawski. Under the last three Glasner studied in turn. In Cracow he found his real place, for though he afterwards went to Paris, where he worked under Lucien Simon and others, his native teachers are those to whom he owes the most. And it is in his native land Galicia that he finds the subjects and inspirations for his pictures—particularly in Zakopane, and Zakopane in winter. His pictures here reproduced describe scenes from this enchanting spot.

Jakob Glasner is in all things earnest. He possesses great power of observation, and a fine appreciation for nature. He expresses what he has to tell by the most simple methods, and in this lies the secret of the charm of his work. He

Studio-Talk

does not confine himself to painting, but has done creditable lithographs, wood-engravings and other "graphic" work. In Vienna he exhibits at the Hagenbund, and some of his pictures have been acquired for the various Galleries.

The masterly portrait of *His Holiness Pope Pius X.*, which we reproduce by permission of the eminent publishing firm of Könyves Kálmán, is the work of Count Bartholomew D. Lippay, who has painted the portraits of a large number of notabilities, including the Emperor Francis Joseph, the Czar Ferdinand of Bulgaria, and several of the Austrian Archdukes. Latterly, however, he has painted chiefly the portraits of the high dignitaries of the Roman Catholic Church, notable examples besides that of the Supreme Pontiff being those of



"A PEASANT'S COTTAGE IN THE TATRA MOUNTAINS"

BY JAKOB GLASNER

Cardinals Oreglia and Agliardi. Count Lippay is a Hungarian by birth and studied first at Antwerp under Bouffeau and Verlat, and later in Paris under



"MILKING"

BY AUGUST LÜDECKE

Studio-Talk

Cabanel. For the past twenty years he has carried on his work partly in Vienna and partly in Rome.

A very pleasing exhibition was lately held in the lovely old city of Salzburg, and though it was a small display some interesting works were shown. The veteran artist Franz von Pausinger was represented by some pictures of big game, a subject in which he has excelled. The high mountains and dense forests are his haunts, and his pictures reveal the animals in their very lairs, into which the painter-hunter has followed them. Another animal painter of note is Albert Reibmayr, who contributed a really fine picture, *Schimmelweide*, representing white stallions grazing. He too is a close observer of the movements of animals and particularly of horses. August Lüdecke's *Milking*, a picture full of life and movement, gave us a pleasing bit of animal life.

Among the portraitists E. J. Kossuth merits the first place with his portrait of his compatriot *Bela Laszky*, a striking work possessing many fine qualities, for the artist has given an intimate revelation of the characteristics which go to make this remarkable composer. Dr. Horatio Gaigher contributed two tempera portraits, one of an old

Tyrolean peasant being especially good. This artist (who by the way is a pupil of Herkomer) has a vigorous brush and a fine feeling for colour.

The landscapists at this Salzburg exhibition were as usual to the fore, many pictures treating of the lovely Salzkammergut scenery being exhibited. Adolf Helmberger in his charming snowscape has caught the spirit and the atmosphere of St. Gilgen with the Schafberg in the background, and the larches and pines in the foreground all tenderly clothed in soft snow-masses. Some interesting work was also shown by Adolf Luntz, Hugo Charlemont, Otto Fedder, Th. Schachner, Fritz Voellmy, Fritz von Wille, Marie Egner, Walther Firle, and others.

Fräulein Helen von Pausinger contributed some flower studies of merit, and Hans Novak a water-colour drawing *The Curiosity Shop*, broad and effective in treatment notwithstanding the detail. Ernest Graner likewise sent some water-colours, his *forte* being ancient architecture, in the handling of which he is very felicitous. A pleasing work was Hubert von Zwickle's pastel drawing of a child. Hede von Trapp sent some delicate and expressive pen-drawings, and Eduard Zetsche some attractive



"ST. GILGEN IN SNOW"

BY ADOLF HELMBERGER



*(In the Vatican Galleries.—Copyright
Könyves Kálmán, Budapest)*

"HIS HOLINESS POPE PIUS X."
FROM THE PAINTING BY COUNT
BARTHOLOMEW D. LIPPAY



KOSSUTH E. J. 1906

PORTRAIT OF BELA LASZKY
BY E. J. KOSSUTH

Studio-Talk

water-colours. Oskar Stössel, a very promising etcher, contributed some very strong specimens of his work.

A. S. L.

BUDAPEST.—The Hungarian temperament—intense, nervous, and emotional, with its great love of rhythm—more often expresses itself in music than through the medium of the plastic arts. The great painters of Hungarian origin may easily be numbered; which fact makes more remarkable the work of Gyula Kann-Kosztolányi, who is before everything a painter—and at the same time one of the most interesting exponents of the vigorous and significant methods of the Modern School of painting.

In one respect, the problem of M. Kann-Kosztolányi's career was solved at an early age, for

in his childhood he showed an unmistakable bent and a love of painting. Fate, however, with its not unusual irony, imposed obstacles which forbade the following of a profession so dubiously profitable as that of painting. Architecture provided a safe compromise, and M. Kosztolányi entered the Budapest Polytechnic as a student of that subject. He continued his studies at Munich, where he was able to devote some time to studying the art of painting under Hollósy. His student days over, he set up as an architect in Munich with some success. He also taught in the School of Architecture at Holzminden in Germany. Despite his increasing success as an architect he remained true to his initial love of painting, which he practised with great assiduity whenever possible. Later on he took up his residence in Budapest, where he became an architect of standing, having a considerable and beneficial influence on contemporary architecture in Austria and Hungary. His two volumes of architectural drawings, published by Schroll in Vienna, attracted attention and crowned his reputation. Success followed; and at last he was able to pursue the dictates of his nature and to achieve his long-cherished ambition. From that moment he gave himself wholly to painting, which he has studied and worked at, at different periods, in Paris, Munich, Holland, Belgium, and Italy.

M. Kosztolányi's work, which is unhappily but little known in England, expresses a vigorous, forceful personality. He paints nature out-of-doors, directly, at first-hand, and in the manner as seems to him, being a genuine artist, best able to convey his intentions. He never paints according to the dull recipes which Schools of Painting inflict on one generation after another, eating into and blighting



"THE CURIOSITY SHOP" (WATER-COLOUR)

(See p. 326)

BY HANS NOVAK

Studio-Talk



PORTRAIT OF A LADY
BY GYULA KANN-KOSZTOLÁNYI

like "a worm i' the bud" so many young talents. Impressions of nature deeply felt and vividly expressed, Kosztolányi's pictures, especially his landscapes, display a delight in the more joyous aspects of living and moving nature. They realise, in an intense degree, those qualities and feelings of freshness and ever-varying vastness which only those who have the courage really to see and feel for themselves can hope adequately to portray.

J. B. M.

ST. PETERSBURG.—There is something new in the work of a sculptor who does not pay the slightest attention to beauty of line and form. "Quelle puissance! Quelle expression! C'est fort, c'est très fort. C'est un talent exceptionnel et profond comme leur Dostoevsky. . . ." These were the words uttered by Rodin when he saw the works of the young Russian sculptor Innokenti Joukoff in Paris last

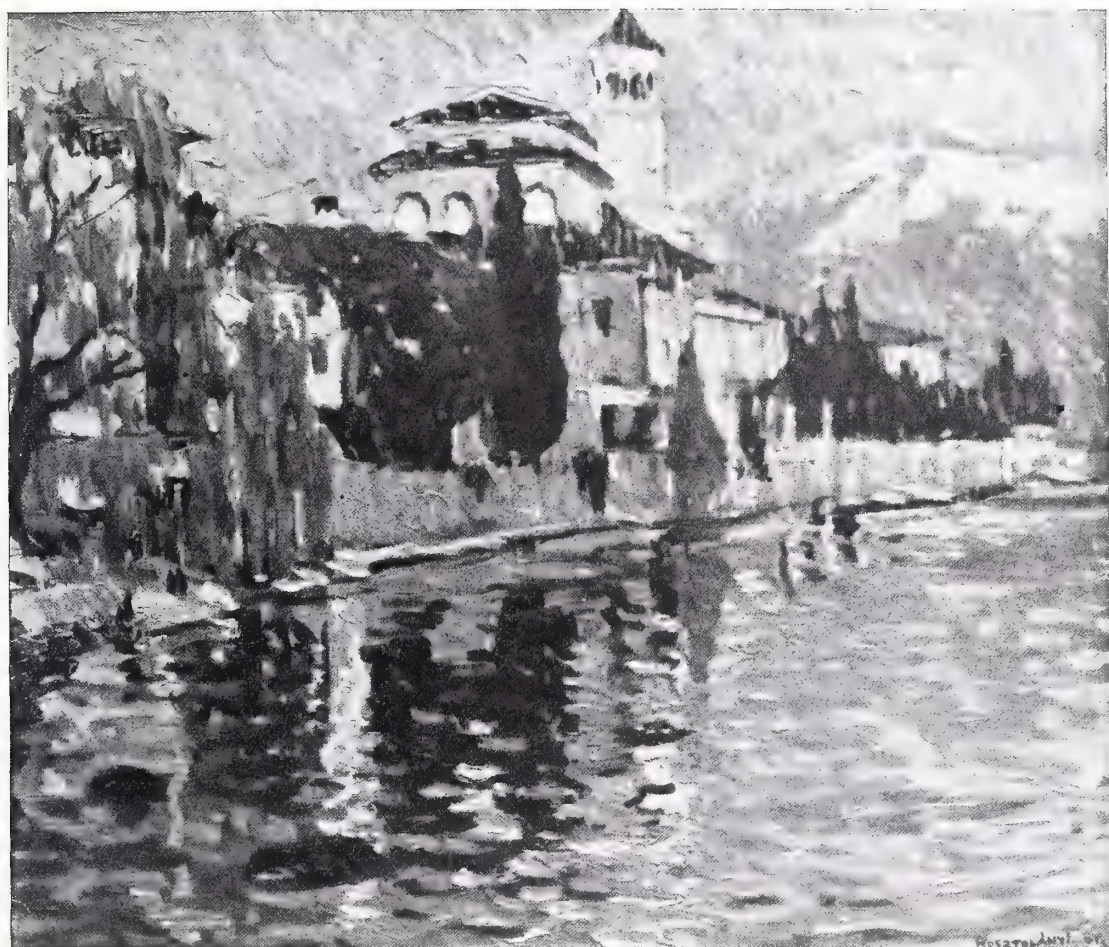
summer. I think it more than justifiable on my part to call the attention of artistic society in England and America to my countryman.

"Pulcherrima res in mundo anima hominis," says the Russian sculptor himself, and this may be used as a motto to all his works. Joukoff is a bright humorist in one part of his creations; in the other part, the predominant one, he is an expressionist of enormous power personifying the innermost movements of the human soul with all its numberless hesitations, pains, unexpected harmonies and discords—in fact all the real Self, from its divine down to its grotesque and repulsive moods.

Joukoff was born thirty-six years ago, in Siberia. The chaotic nature, the legends and superstitions of the natives, the faces of convicts and fugitives with suffering and cruelty reflected in them—all this left its deep traces on the impressionable mind of the boy. On this soil Slavonic blood alone could produce an artist with not only a wonderful insight into the horrible and hopeless, but also the merriest and simplest. Joukoff *never* learned sculpture. A university man, he became a teacher of geography in St.



"THE ROAD TO THE TOWN." BY GYULA KANN-KOSZTOLÁNYI



"ON LAKE GARDA." FROM AN
OIL PAINTING BY GYULA
KANN-KOSZTOLÁNYI



"DESPAIR"

BY INNOKENTI JOUKOFF

Petersburg and has had absolutely no other time to devote to his art than the summer vacations, which in Russia last for about three months. "In May I take with me to the country a ton and a half of clay—and am blissfully happy!" he tells the writer. He never thought of using his talent professionally and his extraordinary work would have remained merely a hobby if his intimate friends had not persuaded him to exhibit it. And since then, in the course of the last two

years, he has become a great man in Russia (and recently in France) to all who look up to Art and its teachers.

Joukoff gently unveils the beauty of sorrow and death and makes one think intensely of problems of sociology from the point of view of a psycho-



"FOLK WHO ARE GOING TO FLY." BY I. JOUKOFF

logist. The old division between the tonic and plastic arts does not exist for the Russian artist.

He links up reality with all the invisible that can be felt or imagined. He sees the inner struggle of philosophic thought with the commonplace atmosphere of daily life. As for his sense of humour, he is unsurpassable in his talent of observation and interpretation; he never fails to notice a happy face, and his "lumps of clay let loose," as he calls the amusing creations himself, seem to be real portraits—they are so lifelike. Full of humane ideas and philosophic thought, expressed in great variety of form, Joukoff's work will surely appeal to all who appreciate daring originality united with so much power and insight.

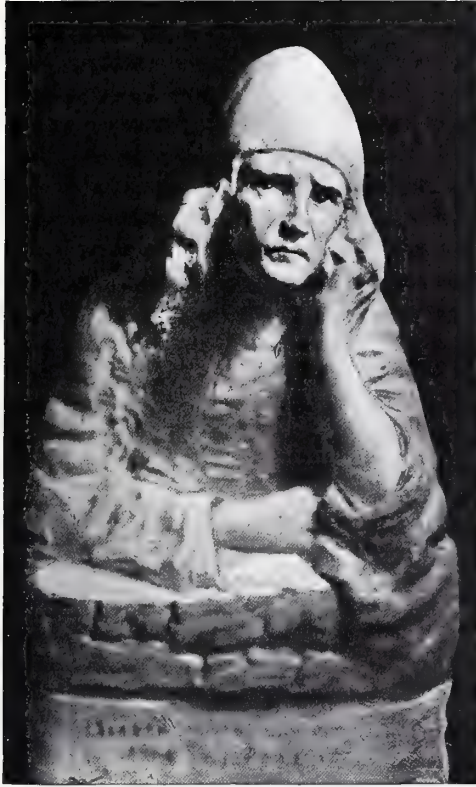
E. HOFFMANN.



"SWEETHEARTS"

BY INNOKENTI JOUKOFF

Studio-Talk



"THY WORLD TO ME IS EVIL AND I WILL RENOUNCE IT" (DOSTOEVSKY). BY I. JOUKOFF

MOSCOW.—We give on pp. 334-5 illustrations of two pieces of dining-room furniture executed in the ateliers of the Zemstvo of Moscow from designs by the well-known painter Apollinaris Vasnetzoff, who, like various other Russian painters, has devoted a considerable share of his talents to applied and decorative art. The ornamental motifs on these pieces of furniture and on others forming part of



"FROM ROUND THE CORNER"

BY I. JOUKOFF

the same suite are pre-eminently Russian and are in fact akin to those in vogue in the seventeenth and eighteenth centuries before Western European motifs gained a foothold.



"THAT ACCURSED CITY!" BY I. JOUKOFF
(See *St. Petersburg Studio-Talk*)

THE HAGUE.—The Dutch artist Willem Hamel is an ardent lover and a zealous student of nature. An indefatigable worker, he has devoted his life to the solving of her enigmas, the reading of her inmost heart, the listening to her mighty voice. Dwelling apart from the great centres of business and traffic and turmoil and toil, he keeps "the noiseless tenor of his way" in one of the most beautiful parts of Holland. In fact, he inhabits a small house in the midst of the heaths near Apeldoorn, in the hilly province of Gelderland, where so many of our foremost landscapists have divided their lives between "plain living and high thinking." Not always duly and justly appreciated in his own country, he has not suffered himself to be deterred; he has followed the lead of "Monna Natura," communed with her in her most solemn and silent haunts, and the Paradise lost in the worldly struggle became a Paradise regained in the "leafy luxury" and intimate recesses of nature.



"THE SCULPTOR AND CLAY" BY I. JOUKOFF
(See *St. Petersburg Studio-Talk*, p. 330)

Throughout the whole of his work there is a search for truth, simplicity, naturalness. There is no *bravura*, no straining after any *belle beinture* or tricky gaudiness, there is no ostentatious cleverness. It seems all quite easy, quite natural, as if it could not be otherwise. As to his method of working, here is a passage from one of his letters he wrote to me years ago answering a question of mine how he managed to paint those great scenes from rural life. "I regard my picture," he wrote, "as a good friend indeed—that is to say, when I have finished it; but when I am busy at it I don't caress it over-much, and especially not now and again with several intervals. No, I begin in this way: in the morning I enter my studio; then there is a walking to and fro, a sitting here and there, nowhere rest. Everything disturbs and agitates me, even the slightest noise outside. For I have struck upon an idea, or rather I have got an impression; I have thought it over in the night; it dates sometimes from a

period, a year or longer ago; but I cannot get rid of it. The afternoon comes, evening comes, I am no further; the following morning it is all the same over again; I see no chance to hatch the egg, and run about nervously like the hen I feel; this lasts sometimes a week and longer; and then, all in a moment, it has come! Eureka! Of one of my pictures, for instance, I put the first stroke at four o'clock in the afternoon; at five I had the whole impression, or rather more than that, on my canvas, a trifle of no less than a couple of metres in breadth."

"Well, this is my way of working," he continues; "rather like a crack-brained fellow or a person possessed, don't you think? And if you ask me with what means and materials, the best things from memory, or properly speaking *not* from memory, because, while the fit has seized me, I am sitting suddenly in the open air, I see all in the most minute *finesse* as formerly—how long ago I often don't remember myself—and I paint, paint intensely, as long as I see it before me, but quick, quick, ever so quick, for then I myself am beastly anxious about what



SIDEBOARD IN OLD RUSSIAN STYLE

DESIGNED BY A. VASNETZOFF

(See *Moscow Studio-Talk*, p. 333)



DINING-ROOM SETTEE IN OLD-RUSSIAN STYLE

(See *Moscow Studio-Talk*, p. 333)

DESIGNED BY A. VASNETZOFF

will come of it all. Sketches and studies are lying about me, but I never copy them ; these things are past, they are done with, they were the joys of former days! . . . To see much, to practise the memory, this I consider a first requisite, then hard working in the open air to enter into the soul and spirit of all and not to forget the *métier* ; dreaming at home of all those beautiful things ; consulting a few scratches on the back of a letter or other occasional scrap of paper, and when the dream has burst into clearness then hit your canvas, then ply your brushes, and finish at once if possible ; and in case you take it up again, then take it up tenderly, lift it with care and treat your friend cautiously, scrupulously, timidly, not to hurt the good fellow."

The passages quoted above are the open and confident effusion of a friend to another friend who takes an interest in the artist's work, and they are given without the least *arrière pensée* or calculation. So the man has always been ; speaking plainly, without any roundabout ways, giving himself as he really is. Though of a weak constitution and subject to repeated attacks of pneumonia, his

great strength of mind, his ardent spirit, help to keep him standing and make him bear up and endure "the slings and arrows of outrageous fortune" in a manly way.

Besides landscapes, Mr. Hamel paints seascapes, interiors, and portraits. And in portraiture he has made very fine things. Most of his landscapes represent grey days—of late the artist has developed a sense for more luminous skies and mighty effects of clouds—but his portraits are always strongly lit ; especially the heads are bathed in a luminous atmosphere ; he concentrates all the light upon them in order to render the characteristic traits, physical and mental, of his sitters and to bring forth the soul in a blaze of light. Hamel wishes to be a downright anti-specialist. He in no way and by no means aspires to the name of a sheep-painter, or a painter of interiors, or of cows, or of the sea, or of portraits, or of whatever you like. If there is to be any speciality or particularity about him, it will have to be sought mainly in his loving penetration into all he sees to be beautiful and the love and conscientiousness with which he renders it.

E. B. KOSTER.



"LOADING WOOD: AUTUMN"

(See *The Hague Studio-Talk*, p. 333)

BY WILLEM HAMEL

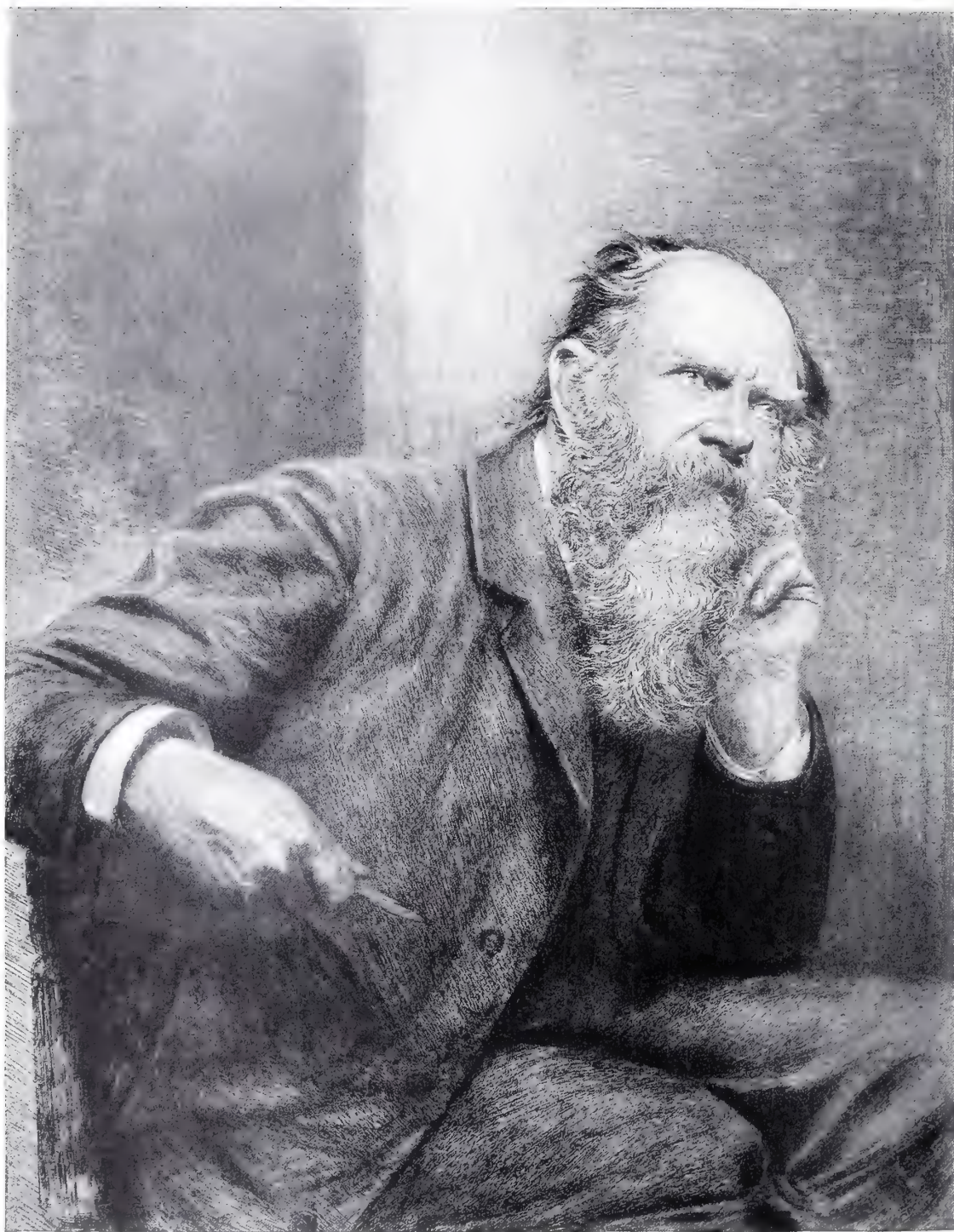
BERLIN.—The Print-Department of the Royal Museums has been having an exhibition of Adolf von Menzel's early work and of its new acquisitions. The lithographs, wood-engravings and etchings of Menzel revealed not only the born master-technician, but also the penetrating observer, the artist of fantasy, spirit and originality. Once more one had occasion to regret the early death of the eminent portrait painter-etcher, Karl Stauffer of Berne. Otto Greiner's heads and figure-subjects drawn on stone with the pen displayed his pre-eminent qualities of precision and form, and Schmutzler stood out conspicuously with his grand portrait-etchings. Professor Heinrich Wolf impressed one by the psychological discernment shown in his figures and groups drawn direct from life on the plate, and a perfect masterpiece of life-breathing portraiture was to be seen in Professor Ernst Forberg's complete figure etching of the painter Eduard von Gebhardt. Also Leibl, Stuck, Klinger, Trübner, Schulte im Hofe, Olde, Orlik, Count Kalkreuth,

Köpping, Seidel, Liebermann, Käte Kollwitz and Julie Wolfthorn contributed interesting items to the exhibition.

At Schulte's Philip László has been giving proof of his great activity as a portrait painter. He keeps to the safe path of decorative indoor portraiture, and as his brush with all its tendency towards amiability is also a fine delineator of character and his colour-sense highly cultivated, success in his case has been the reward of merit. Heinrich Vogeler, the esteemed leader of the little Worpswede community, and a poetical and charming etcher, showed at these galleries a somewhat crude and uncultivated face as a painter. He occasionally displays an attractive realism, but the elements of rusticity and æstheticism, the imaginative and the naturalistic mind are not yet satisfactorily fused. Endeavours towards a final expression were also visible in the studies and paintings of Wilhelm Gallhof and Linde-Walter, who have adopted Parisian methods. It was therefore pleasant to see



"SNOWSTORM," FROM A CHARCOAL
DRAWING BY WILLEM HAMEL



PORTRAIT OF EDUARD VON
GEBHARDT. FROM AN ETCHING
BY PROF. ERNST FORBERG

Art School Notes

a quietly evolved style in Rudolf Sieck's peaceful and punctilious landscapes, and in the homelike romanticism of Ernst Liebermann's genres and landscapes.

Fritz Gurlitt offered an interesting show in a collection of works by Angelo Jank, the sportive character of which, refined by reserved yet vivid colourism, proved fascinating in the triumphant actuality of riders and horses. Homage to the art of half a century ago, when Italian scenery was still the ideal of the German landscape-painter, was at the same time shown in the delightful works of Carl Morgenstern.

J. J.

Erratum.—We regret that through an oversight the name of Mr. N. Vermont instead of that of

Mr. A. G. Verona was given as the author of a picture entitled *The Table of Trajan in the Old Valley*, reproduced in our November number (p. 165).

ART SCHOOL NOTES.

LONDON.—At the Royal Academy on December 9 the biennial gold medal and scholarship of £200 were awarded to a woman for the second time in succession and the women students between them carried off nearly all the painters' prizes. The President in his address after the prize distribution made some pointed comments on the alleged slackness of the men, but spoke in high terms of the work of the painter gold-medallist, Miss Margaret Lindsay Williams, who on the evening of the prize distribu-

tion was complimented by many Academicians of widely different views. Their praise was given not only to the gold medal picture, *The City of Refuge*, by Miss Williams, but to her excellent design for the decoration of a portion of a public building, *Winter*, which gained the prize of £30. The sculptor's gold medal and scholarship of £200 was won by Mr. Angel, with a fine group illustrating the subject *Rescued*; and the similar honours for architects by Mr. Alan Binning with a design for *The Hall of a City Company*. Miss Gladys M. C. Kennedy won the Turner medal and Miss Joan Joshua the Creswick; and the remaining prize-winners included Miss F. M. Walden, Miss K. C. Clausen, Miss M. E. Green, Mr. H. E. Quick, Mr. F. C. Mitchell, Mr. G. Ledward, Mr. R. P. Baker, Mr. J. M. Whitelaw, and Miss G. M. Hawkins.

Mr. H. W. B. Davis, R.A., Mr. Henry Pegram, A.R.A., and Mr. William Orpen, A.R.A., who judged the



"LOTHAR AND GERTRUD VON KUNOWSKI"
FROM AN ETCHING BY PROF. HEINRICH WOLFF

Reviews and Notices

Gilbert-Garret Sketching Club's competition, gave the award of honour to the Royal College of Art. The first prize for figure composition was taken by Mr. W. P. Roberts, St. Martin's; for landscape, by Mr. T. Lewis, Royal Academy; for an animal subject, by Mr. Quick, Royal Academy; for sculpture, by Mr. H. Bromhead, Royal College of Art; and for design, by Mr. L. Preston, Royal College of Art. Of the second, third and extra prizes the Royal College of Art took six, the City Guilds and Institute, three; the Calderon School of Animal Painting, two; and Westminster, one. The prize for the best design for the award of honour certificate was given to Mr. J. A. Hyde of the Heatherley School.

Sir Luke Fildes, R.A., criticised the work at the recent exhibition of the Lambeth Art Club and congratulated Mr. McKeggie upon its good quality. He was especially pleased with the designs, the studies of heads, and the landscapes. Sir Luke awarded the prize for the best painted head to Mr. Vernon Shewring, and those for landscape to Miss Dora Whittingham and Mrs. Grace White. For figure design and composition, Mr. George Perriman, Miss Dorothy Payne, Miss M. Johnston and Mr. Eric Bradbury gained the awards; and the prize for poster design fell to Miss Heien McKie, for pen and pencil sketches to Mr. G. Perriman, and for an animal subject to Miss Tisdall.

The members of the Heatherley Sketch Club, attached to the well-known school in Newman Street, held their exhibition of sketches last month at the Newman Gallery. The most striking feature of this exhibition was its variety, for it was difficult to believe, when looking round the walls, that all the pictures were contributed by the students of a single school. One of the best things in the exhibition was the oil sketch by Mr. J. Brake Baldwin, *The Dispute*; and the other good works included a reminiscence of the Coronation camps, *Soldiers in Kensington Gardens*, by Miss Edith Urquhart; a clever little landscape, decoratively treated, by Miss Eva Massey, and contributions in various mediums by Mr. S. James Brown, Miss Edith M. Baldwin, Miss Barbara C. Gardom, and Miss Marguerite F. Inman. W. T. W.

REVIEWS AND NOTICES.

Civic Art. Studies in town-planning, parks, boulevards, and open spaces. By THOS. H. MAWSON, Hon. A.R.I.B.A. (London: B. T.

Batsford.) 50s. net.—To treat adequately in one volume such a subject as this, in all its various phases, is in itself an almost impossible task. But Mr. Mawson has confined himself more particularly to the æsthetic side, though he has not by any means neglected the practical aspects of the problems which he has set himself to discuss. The high and unique position which he holds as an architect, and his vast and varied experience enable him to approach the subject with considerable authority; while his innate sensitiveness to artistic design, more especially as applied to work of an extensive, we might almost say monumental nature, gives to this volume an interest and value which cannot be overrated. Mr. Mawson possesses to a remarkable extent the power of visualising his ideas, and to this is due much of his success in garden architecture. When he applies himself to work on a larger scale, such as he deals with in the present volume, the advantage of the gift is inestimable. He has divided his subject into five leading sections, as follows: 1. The Theory of Civic Art; 2. The Practice of Civic Art; 3. Examples of Town-Planning; 4. Examples of Public Parks and Town Gardens; and 5. Appendices. In the first section the place of the Ideal in civic art is dealt with, together with civic design, and the æsthetics of civic art; while an interesting chapter in this first section is devoted to a comparison between town and country, in the course of which the writer emphasises the fact that "people so rarely see that what may be right and proper in the heart of the city becomes grossly super-refined and obtrusive when removed from its proper surroundings and placed in intimate touch with untamed nature." But perhaps the most interesting and valuable section of the book is that dealing with the Practice of Civic Art, in which town survey, traffic circulation, park systems, civic centres, garden and open spaces, public monuments, street equipment, boulevard and street planting, &c., are considered, and reveal the author's broad artistic outlook and sense of fitness. In the short space at our disposal it is impossible to draw attention to the many other interesting subjects dealt with in this important volume; and we can only add that the numerous excellent drawings, photographs and plans which accompany the letterpress considerably enhance the value of the work.

Wood-Sculpture. By ALFRED MASKELL, F.S.A. (London: Methuen.) 25s. net.—Alike indefatigable and discriminating in his researches Mr. Maskell in his latest volume has successfully achieved a most difficult task, having given in a very

Reviews and Notices

interesting form a complete outline of the history of the fascinating craft of wood-carving from pre-historic to late Gothic times. His illustrations alone form a pictorial and chronological record of the best achievements of sculptors in wood of every period, and include the wonderful Egyptian statue known as the Sheik el Beled, that bears witness with other similar works to an art already in an advanced stage of development long centuries before the Christian era; typical examples of mediæval carving, such as the twelfth-century Scandinavian doorway in the Christiania Museum; fifteenth-century Flemish retables in which Mr. Maskell sees the very finest expression of the genius of the greatest exponents of the craft, although their actual authors were unknown; altar-pieces by Veit Stoss, Tillmann, Riemenschneider, and their less celebrated contemporaries, with numerous single figures by various masters, and a very great variety of details of Gothic and Renaissance ecclesiastical decoration such as the carvings on rood-screens, choir stalls, bench ends, &c. Perhaps one of the most notable chapters in the book is that in which the question is discussed of the authorship of the fine busts said to represent Adam and Eve in the Victoria and Albert Museum, the writer differing from most of his fellow experts in attributing them, not to Riemenschneider, but to a nameless leader in a movement with which that overlauded master was not even in sympathy.

Art, Artists and Landscape Painting. By W. J. LAIDLAY. (London: Longmans and Co.) 5s. net.—A warning against, rather than encouragement to the adoption of art as a profession, Mr. Laidlay's new publication is as noteworthy for its clearness of reasoning and incisiveness of expression as any of its predecessors. Its author combines with the practical experience of a professional artist, the insight of a lawyer into the intimate correlation between cause and effect; he is a passionate devotee of art for its own sake, and is ever ready to sympathise with the aspirations and struggles of his fellow wielders of the brush. His Preface is very typical of his literary skill, æsthetic feeling, and keen sense of humour, and incidentally is a revelation of the generous nature of the writer eager to save the unwary from the many pitfalls in their path, the detailed descriptions of which are lit up with many amusing and characteristic anecdotes of Mr. Laidlay's own experiences in the Paris studios and elsewhere. Those who, after reading the whole book, are still bent on pursuing the uphill and thorny road of art, will do well to follow the useful suggestions of its author.

A History of Architecture in London. By WALTER H. GODFREY, Architect. 7s. 6d. net. *London Houses from 1660 to 1820.* By A. E. RICHARDSON and C. LOVETT GILL. 15s. net.—Mr. Godfrey's handbook is to be commended as a very able and trustworthy account of London architecture down to the close of the eighteenth century, and is especially welcome having regard to the paucity of books dealing systematically with the subject. We are not sure, in fact, whether any other work does cover the ground in the way this one does. The book contains between two and three hundred excellent illustrations, chiefly from photographs, showing how rich London is in interesting examples of architecture, domestic as well as public, of various periods antecedent to the Victorian, and a special feature which will prove of much value to the student is the series of maps of the metropolis and surrounding districts on a scale of one inch to the mile, indicating by means of plainly printed figures the location of numerous important buildings. Messrs. Richardson and Gill's book has a more restricted range, and deals with the various types of town house which came into existence at a time when a movement in the direction of "town-planning" was taking place in London. The subject is illustrated by an extensive series of collotype plates from photographs expressly taken for the volume, showing external and internal views of many of these town residences, a number of which are located in one or other of the numerous squares which one by one were laid out in the West-end from 1666 onwards.

Sir Hubert von Herkomer has recently executed a reproduction, by his autographic method or drawing on stone, of the remarkable portrait of Lord Fisher, which he exhibited last spring at the Royal Academy; and with his permission a limited issue of this reproduction is being published by Messrs. Tatton and Chisman, of Craven House, Kingsway. As an example of Sir Hubert's method of handling lithography the plate is exceptionally successful. It is extremely personal in manner and retains all the effectiveness and vigorous characterisation of the original picture.

The makers of the universally popular Waterman Fountain Pen have put on the market a novelty which will commend itself to those who find the filling of the ordinary type of fountain pen irksome. This is a "self-filling" pen which by means of an ingenious but simple arrangement is replenished in an instant by dipping the pen into the ink and pressing a button.

The Lay Figure

THE LAY FIGURE: ON THE POSITION OF THE FOLLOWER.

"The trick of imitation! What a curious thing it is," said the Art Critic. "I cannot understand the type of mind that is content always with second-hand ideas, and able only to work along lines already laid down."

"Yet that type of mind is common enough," replied the Man with the Red Tie. "All through the history of Art you will find that the imitator has been very plainly in evidence. The great leaders have always been attended by groups of followers; the prominent artists have always been surrounded by a horde of copyists. The independent thinker is the exception, not the rule."

"Quite so, that is beyond dispute," agreed the Critic; "but, as I say, it seems to me strange that so many people who are endowed with the artistic faculty should be willing to subordinate themselves to a leader and to be followers all their lives. The essential of all art is creation, and the imitator can never be creative, for he only reproduces what some one else has done already."

"Well, it is not given to us all to be creators," returned the Man with the Red Tie; "and the man who is conscious of his incapacity for independent thought is probably wiser in depending upon another and greater mind than in attempting to struggle with his own disabilities."

"It would be wiser, I think, if he chose some other profession," protested the Critic; "he is only overcrowding ground already well filled and he is only diminishing the strength of the impression made by the masters themselves. What use is he in the art world? He adds nothing to the store of great art, he awakens no new emotions, he satisfies no real demand. He is only in the way."

"Wait a minute!" broke in the Plain Man. "You say that the imitator satisfies no demand. I take it that you mean by the imitator the man who works in the manner of some well-known and popular master, and uses that master's ideas and methods. Well, there is a demand for the work of a man of that type and he has a definite value."

"How can he have?" asked the Critic. "Who wants his productions?"

"I do, for one," asserted the Plain Man. "He gives me a good deal of pleasure. You see, there are not enough works by the great masters to go round, and the competition for them is consequently excessively keen. Competition for things that are scarce raises prices, and puts those things

beyond the reach of men of moderate means. That is where the imitator comes in; his productions give you the same emotions as those of the master, and they are cheap."

"They are cheap!" cried the Critic. "You tempt me to add, they are nasty also. You say that they give you the same emotions as those of the master—what an admission! Are you incapable of realising the difference between art that is original, and art that is purely second-hand?"

"I do realise the difference when I come to pay for it," laughed the Plain Man. "Otherwise I do not mind whether I have the original or a good copy. One is as good as the other."

"Oh! The strange workings of the commercial mind!" sighed the Man with the Red Tie.

"One is as good as the other, indeed!" commented the Critic. "How can that be? Yet I suppose to the ordinary person art only seems to be a sort of amusement, something that it would be rather ridiculous to take seriously. Now, to me it is a very vital expression of the highest human emotions, and directly it is tainted by expediency or commercialism I feel that it is degraded."

"There is nothing degrading in doing good, marketable work," said the Plain Man; "and of that the follower is quite as capable as the master. Indeed, I think that the man who borrows a good idea from some one else and works it out with reasonable skill is much more worthy of consideration than the one who labours to express crude notions of his own. The first man has learnt something worth knowing, the other is a bungler who refuses to be taught. And I am sure that some of the artists you call imitators are quite as important as the masters they follow."

"No! that can never be," declared the Critic. "The follower can never rank with his master. He is a follower, therefore he must always be behind. And because he is always behind it is impossible that he can ever realise what that master is actually like. Even his imitations must fail for this very reason—how can he properly reproduce something that he has at no time examined from all points of view and all the possibilities of which he has not discovered? The independent man, even if his notions are crude, is always a possible master because he has in him the possibilities of indefinite development; the follower can only develop to a point that must be inevitably a little short, at the best, of that reached by his master. No, no! It is the original man that you ought to encourage; the imitator does not count."

THE LAY FIGURE.

The Winter Academy



Awarded the Isidor Memorial Medal

SAN JUAN POTTERY

BY E. IRVING COUSE. N.A.

THE WINTER ACADEMY BY ARTHUR HOEBER

ANNUALLY—one may truthfully say semi-annually, for there are two exhibitions a year—the National Academy of Design comes in for its shower of abuse. Academies always have, time out of mind. Official art organizations have ever been the legitimate target of faultfinding for artist and critic. What with rejected pictures here, canvases badly hung there, and paintings accepted but not hung at all, volumes of complaint flow in and protests are not only loud but deep. It must be so, and it will probably continue as long as human nature is what it is. The remedy, however, is exceeding difficult to find. The brilliant painter of today, going in the organization on the floodtide of popularity, a decade hence is liable to send something unspeakable. Examples are not wanting in the present show. Not to mention names, here is a canvas by a man who twenty years ago was the talk in all artistic circles, a man who had been



THE BABY

BY WILLIAM COTTON

The Winter Academy



MISS MARJORIE CURTIS

BY BEN ALI HAGGIN

decorated abroad, eulogized here, his work purchased by museums, and clients falling over each other to obtain his productions. This example, which is here by right of membership, is almost unthinkable in its weakness. The man has lost his grip. And there are others. What shall be done with such men? It would scarcely be fitting to kick them out of the organization, but, being in, their rights must be observed.

"A jury," say the youngsters! Well, that perhaps might help, but—suppose the jury rejects a great number of the really good men, then what? And yet juries before now have been said to lack discrimination. We all know that Manet, Monet, Rousseau and others fared badly at the hands of their fellow artists; that Courbet had to secure a hall in which to show his pictures; that Rembrandt, at the end of his life, when he was painting his best, was neglected and his studio was sold out for debt. Time was when Bastien-Lepage was considered horribly revolutionary, and there are many of us today who shudder at the Matisse, the Picassos and their imitators. Maybe a decade from now we shall all be painting that way.

Stranger things have happened in art. The fact of the case is the real good painter is and always has been in a large minority. It is impossible to have an exhibition of masterpieces when all the world is invited to contribute. Yet this winter academy contains here and there some admirable work, and if these are surrounded by mediocrities, whenever was there a general exhibition that did not contain many indifferent things? Take the show at Philadelphia, of which so much is said—and with reason. It is well to remember that a large number of the pictures hung on the walls are always specially invited, and the same conditions prevail at Pittsburgh and elsewhere. Rarely is a canvas invited to the National Academy.

I am inclined to think that this invitation scheme would at least help to solve the problem. Obviously such a reason explains the John S. Sargent portrait of the poet James Whitcomb Riley, which is one of Sargent's good performances and helps to give tone to the display. It is masterly in the painting and won-

derfully like; and the great Russian canvas, borrowed from Mr. George A. Hearn, who has done so much for American art, and all other art for that matter, gives a delightful variety to the Vanderbilt room.

This is by the painter Nicholas Fechin, and is called *Carrying Off the Bride*. It is an epitome of the humble life of the Russian peasant and is likewise masterly in the painting. It would be a joy to see Fechin have a try at American life and conditions with his enormous facility and talent. Very interesting is Irving Couse's Indian squatting and looking at *San Juan Pottery*. Mr. Couse remains loyal to the redman and happily his equipment is serious enough to render him capable of presenting his facts in a scholarly and artistic manner. The canvas has a distinct historical value and would hold its own in any exhibition. For a landscape, Gardner Symons's *Snow Fields in Morning Light* is not excelled here, and we know of no one more skillful in recording the facts and the poetry of nature.

This is a large work and discloses an observation that is most distinguished. A good pic-

The Winter Academy

ture this, that again would hold its place in any show.

For a dexterous piece of painting and a truthful realization of values turn to *The Baby*, by William Cotton. And this "baby" is held in the arms of a beautiful young woman, who is quite as important a part of the composition, even if she be not named in the title. The whole canvas is spontaneous and altogether charming. Irving Wiles presents two beautiful young women in a double portrait, *The Sisters*, which has much allure and no end of clever craftsmanship, and William M. Chase in his fetching portrait of *A Lady in Black* accentuates the fact that these youngsters have little to show him with their new methods, for it is a wonderfully able performance that would make a spot on the wall of any display. One of these youngsters, by the way, George Bellows, clever to his finger tips and artistic to a degree, has a portrait of a girl on a sofa that is frankly in imitation of Manet; there is no concealment, but it was evidently an entertaining "stunt" which amused him to do, and if it could be done more dexterously we miss our guess. One almost regrets Mr. Bellows's enormous facil-

ity, so little trouble does he seem to have, and there is the feeling that a little more agony might tend to greater consideration of his theme, yet one must admire him and his enormous variousness.

Mr. Blashfield, who in these days confines himself entirely to decorative work, sends a large canvas—one could on no account call it an easel picture—which has found favor with the jury and obtains the Carnegie award. It is called *Life*, and is an allegory of several figures, with an unusual and striking effect of light. Ben Ali Haggin, always dexterous and original, is represented with his portrait of Miss Marjorie Curtis, a fetching girl in black in a great picture hat. It is highly effective and has the personal touch. In a marine way there is a most able performance by Charles H. Woodbury, *The Ice Sheet*, a vast stretch of frozen shore with the ocean dashing on the distant coast. Astonishingly realistic and disclosing a close observation, the work has a big elemental quality to it. F. J. Waugh renders his sea in midocean, his *Roaring Main* being a distinct *tour de force*, and so, effective. Mr. Jonas Lie, who is very various in these days, has *The Bridge* this time and is force-



THE ROARING MAIN

BY FREDERICK J. WAUGH, N.Á. (ELECT)

The Winter Academy



THE BRIDGE, WINTER AFTERNOON

BY JONAS LIE

ful and direct in his rendering, showing great advance in his performance.

One may not pass by Guy C. Wiggins's charming little *East Wind*, with its agreeable rendering of boats in gray weather on the coast; Miss Winter's *Annie*, the child at a door, of delicious technique; Sergeant Kendall's *Alison*, a group of a woman and two children, and Gifford Beal's *When the Circus Starts*, the last a most able performance of admirable textures. Harry Townsend, who makes steady improvement, has a little panel, *Lynette*, a girl by a table, with much still life, though with an involved meaning, but good to look at nevertheless. Finally, Robert Vonnoh has a most serious picture of *The Old Bridge*, the one at Grez, which so many of the students have cut their artistic teeth upon, but which Mr. Vonnoh makes a thing of rare beauty in the tender early morning gray light, constructed and painted with authority, a genuinely good, artistic achievement.

XCIV

American Painters and Sculptors—A New Society

A GROUP of painters and sculptors met early in January in New York and took the first steps toward an organization of artists that they expect will be national in scope.

The new society calls itself "The American Painters and Sculptors," and, while the constitution and general plan of work are still incomplete, it may be stated on good authority that the members have large hopes and high purposes.

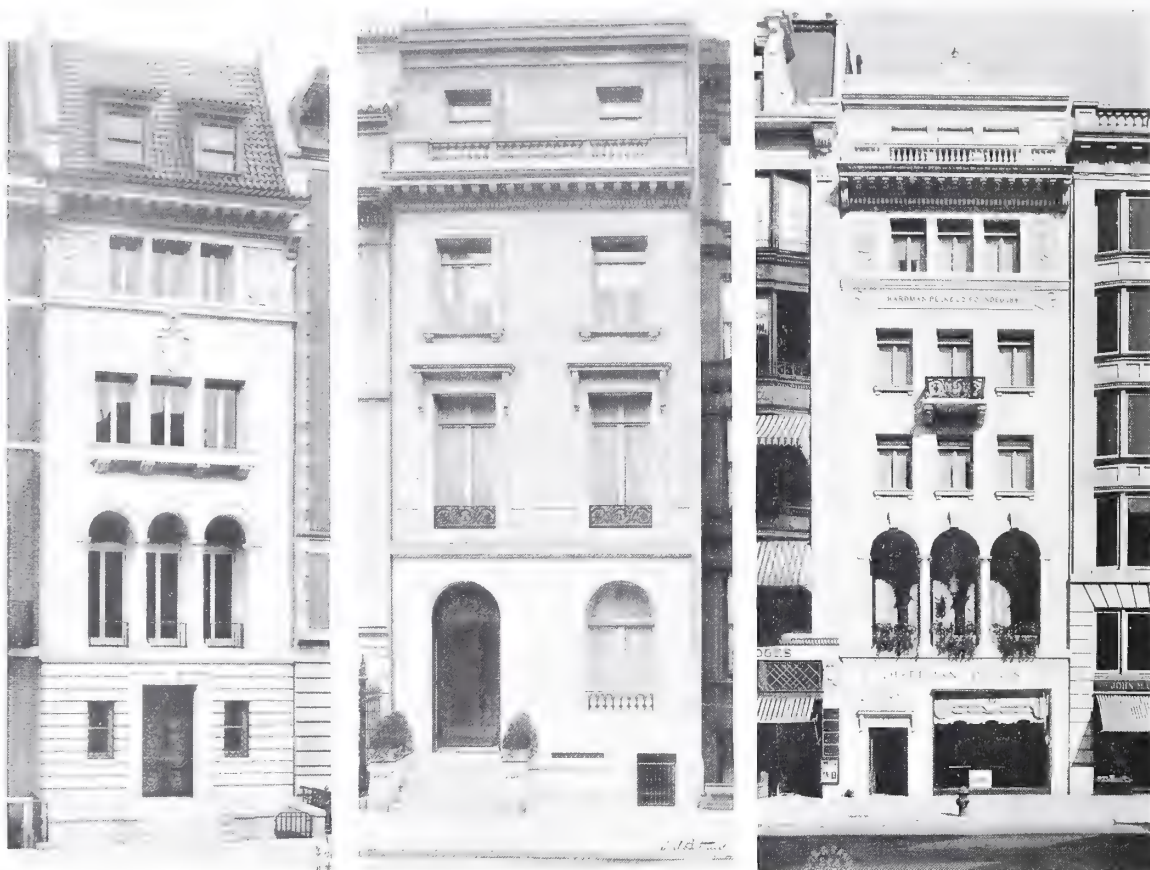
One of the most important of the aims of the American Painters and Sculptors is to erect a building in New York where exhibitions can be given and which will not be dominated by any school of art or any group of artists. The proposals of the new society for a building will probably be made known a little later on, and the location will be at some desirable point in New York City, but not in any park.



Owned by Mrs. Charles E. Kohl

THE SISTERS
BY IRVING R. WILES, N.A.

A Renaissance of City Architecture



RECENT TREATMENTS OF CITY FACADES
TWO RESIDENCES AND A COMMERCIAL BUILDING

HARRY ALLAN JACOBS
ARCHITECT

A RENAISSANCE OF CITY ARCHITECTURE BY C. MATLACK PRICE

CITY architecture in New York has undergone many evolutions in the past two decades, and has been expressed in several styles of considerable suitability and intrinsic beauty.

Messrs. McKim, Mead & White broke away from the prevalent brown-stone front, and showed the city that there were several other treatments possible for a façade, which opened the way for "Francis I" and Renaissance and later for modern French and even early Dutch solutions of the problem, by other architects. Chief among the innovations of this firm was the revival of the Colonial city house in brick and stone, with iron railings and white sash. This type of architecture, possibly through its similarity to certain buildings in Cambridge, became known as the "Harvard Style." The city streets became an interesting architectural gallery of these several styles until

the addition of a new and particularly happy type lately introduced by Mr. Harry Allan Jacobs.

This style may be characterized as an American adaptation of Italian Renaissance, free from any academic formality or any personal mannerism, yet thoroughly expressive of the highest ideals of American architecture. Inasmuch as most architecture of this country must necessarily consist of adaptations of certain styles which have marked the development of European architecture, the most logical individual criticism of our architecture must consist of a careful consideration of the cleverness or stupidity which may have entered into any given adaptation.

And this element of cleverness in adaptation is the most significant particular to note in connection with Mr. Jacobs's version of the city house problem, quite apart from the evident intrinsic beauty achieved.

Although this work in the Italian vein is becoming eminently characteristic of Mr. Jacobs's style, he has not allowed himself to fall under the criti-

A Renaissance of City Architecture



A DETAIL OF THE TWO LOWER STORIES
OF A COMMERCIAL BUILDING

HARRY ALLAN JACOBS
ARCHITECT

cism (however captious such a criticism might be) of becoming a man of only one idea, for there may be instanced the very dignified and refined modern French-Italian façade of the house of Mr. R. Fulton Cutting, and another city building (still in construction) of modified Louis XVI. Though both of these buildings are distinctly appropriate to the city, and both are distinctly successful in themselves, it is rather on the studies in Italian Renaissance that particular comment is to be made.

One is a city residence and the other a commercial building, and while it is not so much to be wondered at that the first presents distinctive elements of dignity in mass and grace in detail, that these qualities should manifest themselves to no less degree in the second is an achievement which carries the greatest promise for our city architecture of the future.

It is a theory on the part of Mr. Jacobs that such architectural expressions as these two buildings and certain others which he has designed must have values of permanent significance only in so far as they present an earnest and sincere intention on his part to combine the practical considerations of modern necessity and convenience with the greatest possible element of abstract architectural beauty.

Generally speaking there are three basic elements of design to be considered in an architectural design, quite apart from practical considerations. These are mass, composition and detail. In a building which is restricted to a city lot and limited to five or six stories, it is obvious that the mass is definitely fixed. In composition and detail, however, the matter rests entirely with the architect as to whether he shall produce a design which shall be successful or poor. In order that the commendation of these examples may not seem overdrawn, the ingenuity with

which the general composition was effected and the good taste with which the detail was applied should be carefully shown, in order that it may not only be stated, but made clear, what claim they have to consideration as an especially notable contribution to the higher development of city architecture in this country.

In the commercial building certain problems arose, most difficult of all the treatment of the show window. The blank expanse of this was mitigated considerably by the rich and almost theatrical arrangement of the curtain, and the entire first story was raised well above any danger of being uninteresting or commonplace by the exquisite detail above the doorway. The arcade above this, thoroughly Italian, of the best character, gives a splendid and interesting shadow at this point, and, by the slender proportions of the col-

A Renaissance of City Architecture

umns and the delicate expression of the moldings of the arches suggests an element of *grace* which is consistently carried as the keynote of the entire façade. In order to lower the apparent height of the building, the main cornice, with its strong shadow, and detailed balustrade, was put below the actual top of the building, and the sense that a sixth story exists was further subordinated by the enrichment of the fifth. This fifth story, being treated with two low-relief decorative panels of "musical attributes," and showing different window spacing, was further differentiated by the delicate string course and the lettered tablet, the whole being well within the same visual angle which includes the arcade below.

Thus the impression of pleasure and general "aptness" which one may have in a passing look at the building is not a result of chance or personal taste, but may be seen to be the result of a fundamental *rightness* in the design, a result of a good idea that has been well expressed. In the city residence, as might be supposed, greater opportunity was afforded for a consistent adaptation of the Italian style. It was possible to place the entrance in the center, to employ a massive and decorative door and to put an iron grill over the first-story windows. Two architectural expedients were cleverly employed to emphasize the idea that the principal rooms of the house are laid out on the *premier étage*—first the heavy stone courses of the base, with its small barred windows, and, second, the richness of the detail of the triple arcade on this main floor. The arcade motive is quite similar to that in the commercial building, but the treatment in detail shows an interesting variation, not only in the delicate ornament over arches, but in the characteristic Italian shield and the steep tile roof. It has been said that



ADAPTED ITALIAN RENAISSANCE
IN A COMMERCIAL BUILDING

HARRY ALLAN JACOBS
ARCHITECT

the popularity of any style, however well it may be in favor at some particular period, will wane in time and suffer eclipse by some other.

This may be true, but only to a certain extent, for it cannot be gainsaid that a building which is really well designed and really beautiful will always be beautiful even if it is not popular.

In conclusion, it is to be submitted that the architect of the houses in this "re-Renaissance" (if one might be allowed the term) of the most graceful period of Italian architecture is rather to be congratulated as having contributed to the esthetic aspect of the city certain monuments possessing qualities of excellence which must prove perennial and enduring rather than of transient popularity.

Evelyn Beatrice Longman



STOREY MEMORIAL

BY EVELYN BEATRICE LONGMAN

EVELYN BEATRICE LONGMAN:
FEMININE SCULPTOR
BY JONATHAN A. RAWSON, JR.

IT IS not at all adequate or satisfying to speak of Evelyn Beatrice Longman as the woman sculptor, for Miss Longman is conspicuously and emphatically the feminine sculptor. She is the feminine sculptor because her personal-

ity is so essentially and wholly feminine, and because so much of her personality goes directly into her work and becomes its dominating power.

The story of what Miss Longman has achieved would not be complete without the story of what she was before she selected sculpture as her life work and of the process of self education by which she trained herself for her career. She was born near Winchester, Ohio, of English parents, and at

Evelyn Beatrice Longman

a time when their worldly possessions consisted mainly of a large family and the humble log cabin in which they lived. Her father, a musician by profession, was also something of an artist, and his struggles to make a livelihood for his wife and six children were but meagrely rewarded by the returns from his work. So the children were introduced early to the stern necessity of helping themselves along in the world, and when only fourteen years old the time came for Miss Longman to lighten the burden of the family by providing her own living.

She had received an ordinary public-school education and had inherited a fondness for fine things, and these decidedly intangible assets, combined with her energy and resolution, constituted her chief stock in trade. She found in a large wholesale house in Chicago such employment as might fall to the lot of any fourteen-year-old girl in such circumstances. By night work in the Chicago Art Institute she began to gratify her longing for something bigger and broader than the narrowing detail of office routine; but the day's work had left her with little strength for night study, and she soon realized that her strength was not equal to the double duty and applied herself as patiently as possible to the single task of accumulating the money that would free her from the business drudgery and open the way for the unhampered opportunity to study.

At the end of her six years she went with her savings to Olivet College. She knew that she wanted to do something worth while, and that it must have something to do with art. Beyond that she did not know. She selected courses in German and painting. She knew nothing about



PANEL, BRONZE DOORS, ANNAPOLIS

BY EVELYN BEATRICE LONGMAN

sculpture, and so far as her ideas centered themselves definitely on any one line of endeavor they concerned only the products of the brush and crayon. It was only by the merest chance that she one day picked up a ball of clay and began to mold it roughly. The real beginning of her life work was then and there. Eighteen months at Olivet sharpened her appetite for still more substantial and varied fare and she went back to the Chicago Art Institute for two busy years, studying sculpture under Lorado Taft, and also taking courses in drawing and anatomy. At the end of the first year she began to teach these subjects, and

Evelyn Beatrice Longman



FINIAL FOR
FOSTER MAUSOLEUM

BY EVELYN BEATRICE
LONGMAN

immediately after graduating she took charge of the summer school of modeling. Upon graduating she received first honors in two sets of examinations in anatomy.

Her next important step was to turn her back on Chicago and start for New York. One of her letters of introduction from her teachers was to Hermon A. MacNeil, who was then occupied with decorations for the Pan-American Exposition. Her work with him and then with Isidor Konti, also on Pan-American commissions, offered little opportunity for individuality or original results, but it could not have been without recognizable merit, for it quickly led to still more important duties in the studios of Daniel C. French, with whom she worked and studied until five years ago. In the meantime she had opened a studio of her own, beginning her work gradually, and for three years dividing her time between the two studios.

The feminine sculptor's first piece of importance was a tribute to man. Tradition had it that victory must always be represented in art by a female figure, but when Miss Longman was chosen to furnish a *Victory* for the Varied Industries Building at the St. Louis Exposition she straightway proclaimed herself an insurgent, and proceeded to make a *Victory* according to her own ideas. Men, she reasoned, have occasionally had something to do with victories. Why should not at least one statue of victory be a male figure? So hers was, and its career amply justified her conception. When it reached St. Louis it was not placed on the Varied Industries Building, as originally intended, but became the crown piece of Festival Hall, the central building of the Exposition, and thus held the first place of honor and importance on the grounds. It was Miss Longman's *Victory* not only in name but actually in fact. After the Exposition the original plaster model was placed in the Museum of the Chicago Art Institute, and a replica in bronze was secured by the Union League Club, of Chicago. At the Exposition it won a silver medal for its designer.

Seven years later Miss Longman finished another piece that should be classified among her works with the *Victory*, because of the contrasts as well as similarities disclosed by their comparison. The second piece is a three-figure finial group in granite for the Foster mausoleum at Middelburgh, N. Y. It consists of three female figures, rep-



THE LATE
JOHN STEWART KENNEDY

BY EVELYN BEATRICE
LONGMAN

Evelyn Beatrice Longman

representing *Faith*, *Hope* and *Charity*—blind *Faith* with the cup, *Hope* locking arms with *Faith* and holding the lilies, and *Charity* tenderly carrying a little child.

Miss Longman's portrait busts comprise a distinct group of her works that stand out by themselves apart from her decorative sculpture. In them her first aim always is to arrive at a sympathetic understanding of the character of her subject and then to focus upon the predominant trait.

The bust of Kate Parsenow, the German actress, to which the sculptor has given the name *Ænigma*, has generally been accepted as one of Miss Longman's masterpieces of character study.

Five years ago the late J. Q. A. Ward offered a prize for the best portrait bust, open without restriction to all American sculptors. The first



ÆNIGMA

BY EVELYN BEATRICE LONGMAN

CH



VICTORY

BY EVELYN BEATRICE LONGMAN

prize went to Charles Grafley and *Ænigma* won second place.

Miss Longman has three notable portraits of men—that of the late John Stewart Kennedy in bronze, that of Col. Robert M. Thompson in bronze and marble and that of J. G. Schmidlapp, of Cincinnati.

Miss Longman's first relief work, finished in 1905, is also in the Lowell cemetery. It is the Storey memorial, a bronze tablet in relief, the figure symbolizing *Silence*.

Evelyn Beatrice Longman

But it is her two remarkable pairs of bronze doors and transoms that constitute Miss Longman's crowning achievement in the selection and application of ornament and in the portrayal in the lowly materials of nature of the subtlest and finest traits of the human mind and character. The first of these to appear were those for the entrance to the chapel of the United States Naval Academy at Annapolis, the gift of Col. Robert M. Thompson as a memorial to the Class of 1868, of which he was a member. Miss Longman's design was selected after an open anonymous competition, in which there were thirty-three aspirants for the honor, mostly men, including many of the best-known American sculptors.

The outside dimensions of doors and transoms are 10 by 22 feet, and the figures are somewhat over life size. The theme of the transom is *Peace and Prosperity Honoring the Ashes of the Dead*. The main panel of the door at the left represents *Science and Invention* and the other represents *Warlike Patriotism*.

The Wellesley doors are perhaps less elaborate in arrangement than those at Annapolis, but by no means less interesting for the story they tell. They are for the library building at Wellesley College, and are the gift of the class of 1886, in memory of Prof. Eben Norton Horsford.

In her methods of work, as in all other matters, Miss Longman has her own way of doing things. She is not afraid of good hard work, but rather exults in it. She does all her own modeling, using assistance only occasionally for the rougher work, such as pointing, etc. She uses the chisel and mallet herself, always finishing her marbles in all the last details, and working from two to three weeks on a bust after it comes from the marble cutter. She draws a great deal, especially for



FRANCES

BY EVELYN BEATRICE LONGMAN

relief work, making numerous studies in black and white both for the figures and for the draperies.

Her originality and inventiveness in the selection and application of ornaments is a noteworthy achievement in which she is excelled by few if any present-day workers. Mr. French, with just pride in the renown that has come to his former pupil, is fond of saying that "Miss Longman is the last word in ornament." She has not been without distinction and honor at the hands of her confreres and associates in her chosen field, for she is a member of the National Sculpture Society, the American Numismatic Society and the American Federation of Arts, and one of the few women associates of the National Academy of Design. Olivet College also has honored her with the honorary degree of Master of Arts.



Courtesy Messrs. Kraushaar & Company

BATHERS

BY HENRY FANTIN-LATOIR

I N THE GALLERIES

THE holiday activity among the New York galleries has been well continued into the midwinter season, if one may judge by the variety and interest of the events current in January and scheduled for February and March.

Following an exhibition of forty-six oil and water-color paintings by Aston Knight, closing on the 6th of January, the Knoedler Galleries will hold their first important event since moving into their admirably appointed new quarters on upper Fifth Avenue. This first important exhibition will be held for the benefit of the Artists' Aid and the Artists' Fund Societies, founded, respectively, in 1890 and 1857, with philanthropic aims. The entrance fee for the present exhibition will be fifty cents, after the first three days' "private view" (January 11, 12 and 13), during which it will be one dollar. The pictures are all from leading private collections, and it is stated that the exhibition will comprise only paintings never before

shown in this city, with many which have never been seen by the public in the United States.

The Knoedler Galleries will also form the setting for the thirteenth annual exhibition of the American Society of Miniature Painters, from the 1st to the 10th of February. It is intended to offer a comprehensive and select exhibition of the best miniature paintings that have been done in this country since the "revival," inclusive of the work of 1911.

The Ehrich Galleries announce a notable exhibition of Spanish paintings of the 16th, 17th and 18th centuries, which will include not only important paintings by the great masters, but many of equal interest and value by less-known men of the period. The exhibition will begin on the 13th of January and continue until the end of the month, or later.

The New York Galleries of Henry Reinhardt announce, under dates of January 15 to February 1, an exhibition of recent portraiture by Albert Sterner. Among those shown are many done in

In the Galleries

Newport, comprising portraits of Dr. A. Anderson, Mrs. Esther Auchincloss, Mrs. Lorillard Spencer and Mr. J. B. Diman.

The Montross Gallery was occupied from the 2d to the 13th of January by a collection of characteristic landscapes by Willard L. Metcalfe, which showed the range of his interpretation of atmospheric values around the calendar. The advance bulletin of exhibitions following this at the Montross Galleries reads: "January 15 to January 27—Pictures by Edmund C. Tarbell; January 29 to February 10—Pictures by Howard G. Cushing; February 12 to February 24—Pictures by Childe Hassam."

The galleries of Mr. E. M. Hodgkins, still hung with the remarkable collection of original drawings by Reynolds, Gainsborough, Lawrence, Downman, Hoppner, and other famous eighteenth-century English masters, presents an added attraction in the acquisition of several very important paintings of the same period.

The Macbeth Gallery contained an interesting little exhibition during the first two weeks in January, which was styled "Thirty Paintings by Thirty Artists." Among the best-known names were those of Cecilia Beaux, F. W. Benson, F. C. Frieseke, C. W. Hawthorne, J. S. Sargent and Ballard Williams. This exhibition of thirty painters will be followed by a "one man" exhibition of forty recent canvases by F. C. Frieseke.

Frederick Keppel & Co. held a notable exhibition of the etchings of Rembrandt during January—an exhibition which contained in all sixty examples and included *The Presentation*, which is considered by many to be one of the finest of Rembrandt's plates. The collection is excellently representative, comprising about an equal number of Biblical subjects and general portrait and figure etchings, as well as several landscapes.

The exhibition of drawings by Alastair, which was to have been held at the galleries of the Berlin Photographic Company, has been postponed and will be held this spring. The next collection to be shown at these galleries will be the work of Maurice Sterne, opening January 15. It will be difficult for those who remember the work of this talented young man, when he worked in New York only eight years ago, to believe that the present collection is by the same hand. Examples of sculpture, drawing, painting and etching are shown, and although Sterne is only thirty-four years old he has already been mentioned as one of if not the most promising figure on the artistic horizon. The paintings will impress one as post-



Courtesy The Ehrich Galleries

NINA TUDO OF
MADRID

BY FRANCISCO GOYA
(1746-1828)

impressionistic, but the drawing is classic in its correctness, and it must be remembered that Sterne has arrived at the present stage of his career free from outside influence. A critical

In the Galleries

appreciation of Mr. Sterne's work will appear in the March issue of *THE INTERNATIONAL STUDIO*.

The Kraushaar Galleries announce the first exhibition ever held in this country of the work of the great painter-dreamer, Fantin-Latour, more generally known over his signature of "Fantin." The exhibition, from the 8th to the 22d of January, will comprise eighteen paintings by Fantin, whose long career began with a charcoal drawing of *L'Enfant Prodigue* in 1849, and lasted over many fruitful years, until 1904, his last finished drawing being an allegory dedicated *Aux Victimes de la Guerre Russo-Japonaise*. Although no longer on view, many of the etchings of Frank Brangwyn and of D. Y. Cameron recently shown may still be seen.

Messrs. Braun & Co. have received an extensive collection of splendid carbon photographs of the paintings in the Amsterdam Museum—a collection never before seen in this country. The prints present the admirable depth and softness which have always been associated with the work of this house, and the collection is an important addition to its already extensive stock, comprising many of the most notable paintings of the late Josef Israëls.

Messrs. Moulton & Ricketts are showing, from the 15th to the 27th of January, a group of landscapes by Vickers de Ville, a painter somewhat resembling Inness in his point of view. At the same time an opportunity will be offered to see a few portraits by Ava de Lagercrantz, a sister to the Swedish ambassador. From the 5th to the 17th of February the same galleries will show a collection of paintings, including a salon picture by Aloysius O'Kelly, to be followed by the recent work of Edmund Osthaus, who is generally contended to be the foremost living painter of various types of hunting dogs. At present there are shown several designs for fans, painted on silk by E. Duncan Carse and exhibiting, in addition to a peculiarly charming sort of draughtsmanship, an expression of naive English humor at its best.

An exhibition of painting and drawings by Walter Greaves, a pupil of Whistler, is being held in the galleries of Cottier & Co., New York, from January 11 to February 10 inclusive.

In the art galleries of Albert Roullier at Chicago there is now being shown an exhibition of original etchings the work of Mr. Donald Shaw MacLaughlan.



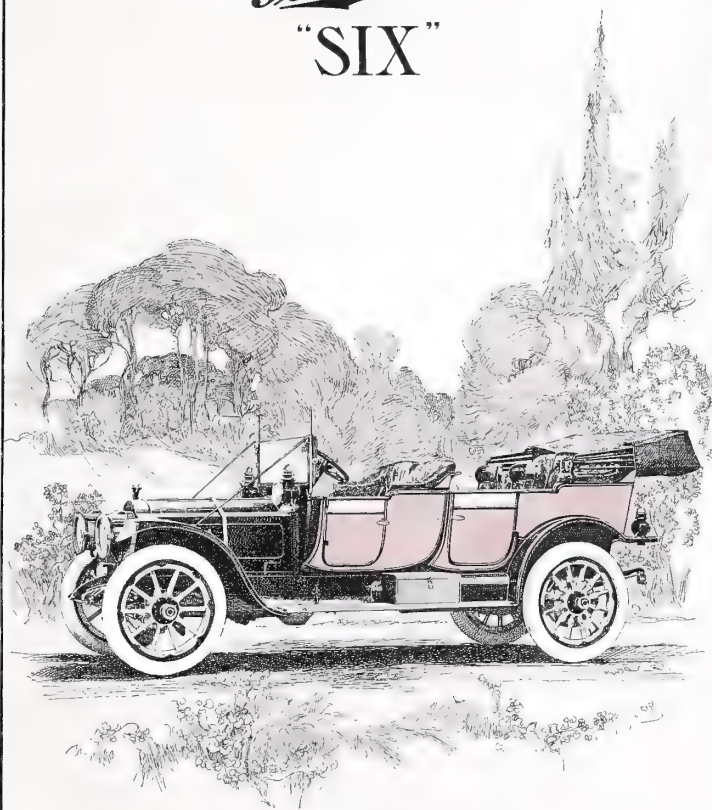
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THE GOSSIPERS

BY JOSEF ISRAËLS

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BOOK REVIEWS

“LITTLE BOOKS ABOUT OLD FURNITURE.” (Frederick A. Stokes & Co., New York.) \$1.00 net per volume.

There is no want of alacrity in speaking in general conversation of “Period Furniture,” but in far too many instances the knowledge of exactly what is meant by “Period Furniture” is absent. It is generally understood, quite obviously, that such furniture pertains to some or any “period,” either of general history or of the history of art and architecture, but it is felt, perhaps rather naturally, that only a specialist or a collector could really identify a piece at sight.



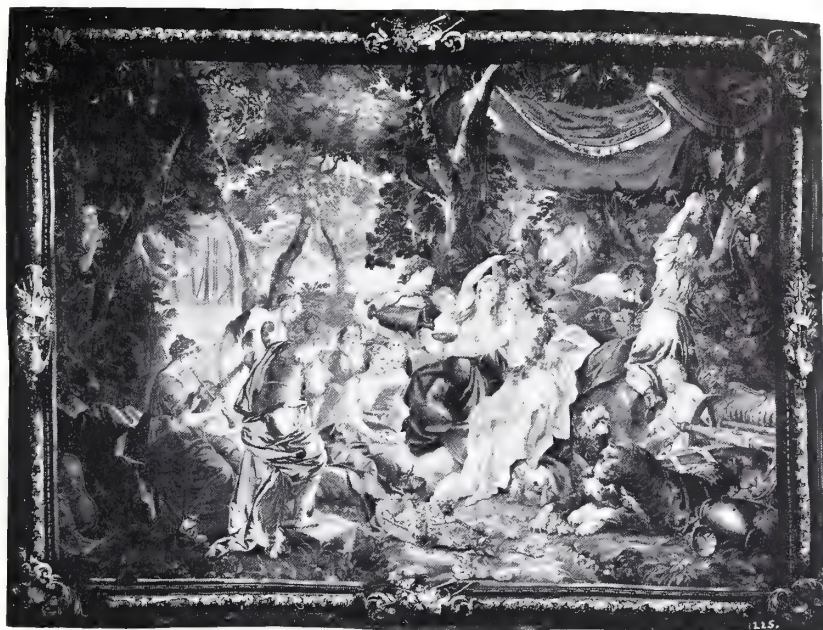
A SIXTEENTH-CENTURY DESK ON A STAND
OF LATER DATE

This popular hesitancy in the matter has been due largely to the more or less technical and special nature of most books dealing with these subjects, and those who would readily form a slight but accurate knowledge of the characteristics of certain “periods” will welcome the appearance of the first two volumes of a series of “Little Books About Old Furniture.” The periods dealt with in these two handbooks are “Tudor to Stuart” (Vol. I), by J. P. Blake and A. E. Reveirs-Hopkins, and “The Period of Queen Anne” (Vol. II), by the same.

The authors rather modestly disclaim any intention to interest connoisseurs or advanced collectors, their object being rather to offer certain suggestions and information to any “to whom old pieces of furniture are more interesting than new.” To the average buyer of small pieces the following advice is given: “A collector's object should always be to acquire antiques, not dilapidations. A piece of furniture is not good because it is old. It may be interesting for this reason, but the first quality which should be asked from any article is utility.”

The first volume deals with the period from early times to the reign of James II, during which oak was the wood generally

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used for the making of furniture, and takes up the fascinating subjects: "Coffers or Chests," "Joint-stools," "Bible Boxes" and "Settles," "Chairs," "Tables," "Cupboards," "Dressers and Chests of Drawers" and "Bedsteads and Cradles." The concluding chapter, on some general characteristics of carving, is of great help in gaining a definite understanding of old oak furniture in general. Before going into their subject, the authors give a chapter "On Making a Collection," which, on account of certain hints of purely local application, must necessarily be of greater use to one buying in England, although many of the general suggestions are universally admirable and valuable.

The illustrations are adequate for a book of such modest scope, and have evidently been carefully chosen as representative examples.



A LACQUERED CHINA CABINET OF THE "QUEEN ANNE PERIOD"

The second volume of the series deals with a period concerning which there are more vague ideas in popular existence than about any of the other "periods." The term "Queen Anne" is purely chronological, since the sovereigns of England, unlike those of France, never acted in the roles of patrons of the fine arts, and their several personalities were never identified with any artistic movements. Thus the "Period of Queen Anne" is used merely as a convenient designation of the art and architecture from the time of William and Mary to the reign of George I, during which time furniture in particular had marked consistency in character and a very even development. Probably the most important change which ever took place in English furniture was that from the Jacobean models to the Dutch, at the close of the seventeenth century. Not only did the change produce a strong influence in the work of Chippendale and his followers in a later period, but its effect upon the design of furniture has lasted to the present day.

This period of evolution, from William and Mary to George I, covered nearly forty years. In these little handbooks the authors have shown the value of consider-



THE collection of Flemish Tapestries now being exhibited at the Tiffany Studios contains notable examples of the best work from the 15th to the 18th century.

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A set of five Enghien Tapestries showing children at play are of the 17th century origin. Two of these bear the Enghien mark, together with the initials of the maker, probably Jean de la Coursteurie.

Later 17th and 18th century work is shown in three large tapestries of the Verdure type, in which green tones prevail and from the general design of which modern tapestry paper and tapestry cloth draw their themes.

Those interested in Flemish work will find in these specimens most interesting examples and a cordial invitation is extended to visit the studios.


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ing the changes in furniture design comparatively with contemporary architectural movements. There is a certain nice clarity in the style in which these writers have elected to discuss their subject. They are not sparing of dates or of historical allusions where such may more clearly bring out the character of the furniture, or the reason why certain types were abandoned or certain others came into use and popularity.

Thus, after the first chapter, dealing with "The Queen Anne Period" in general, is presented an intensely interesting historical sketch of Sir Christopher Wren, perhaps the greatest architect England has ever had, and of Grinling Gibbon, the famous wood carver. While there are many who are sufficiently familiar with the work of this artist-craftsman of the reign of Charles II, comparatively few are well informed in the details of his career or in the exact nature of the place which he occupied in the development of architecture and furniture at the time.

The chapter on "A Queen Anne Bedroom" is written in a vein so interesting that the idea of "study" is forgotten in the running fire of historic allusions and well-stated facts. Successive discussions follow which take up chairs, tables, "tall-boys," secretaries, bureaux and all the varied furniture of the period, which, in contrast to the pieces of preceding periods, were a prophecy of the complexity of the machinery of present-day existence.

It is to be hoped that the authors will follow their first two of these "Little Books About Old Furniture" with others on Chippendale, Sheraton and Adam furniture, for the average man of today, excepting the student, needs a direct and brief exposition of a subject so clearly and self-sufficiently arranged that the few hours which he is able to devote to study will not be wasted.

"SPANISH SKETCHES," written and painted by Edward Penfield. (Charles Scribner's Sons, New York.) \$2.50 net.

Those who may have chanced to overlook "Holland Sketches," a companion volume to this book, which appeared four years ago, will have all the pleasure of discovering a new artist-litterateur, and one of happy attainment in his dual role.

Mr. Penfield is known to most of us either as the first poster designer of America or as the most tireless champion of higher artistic ideals in "Commercial Art," and to those who are familiar with him in these fields he is now to be introduced anew as a writer of entertaining whimsicality and a water colorist of far from mean ability.

That his work in the "Holland Sketches" was not hailed as a distinct departure from his previous work is not to be wondered at, for the reason that he adhered rather closely to his familiar "poster" style in his portrayal of the cats, windmills, houses, costumes and canal boats of the land of quaintness which formed the subject of his book. And that he may not formally have accosted public attention as a writer is due entirely to the fact that he presented his simple narrative without the editorial fanfare usually accorded to less deserving litterateurs. His attitude in the matter, indeed, he voiced



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(in a shockingly misleading way) when he said that he wrote the text of "Holland Sketches" as "an excuse to publish the illustrations," and he suffered further from the lack of applause which unfortunately attends the versatile achievements of an "Admirable Crichton."

In "Spanish Sketches" he pursued the same naive and unaffected style in writing, but in the illustrations he abandoned the black "poster" outline which had characterized his former work, and was forced by the complexity of color and of national atmosphere with which he was confronted to work in soft colors, with no distinct outlines and with a much more elaborate palette than ever before.

The result has been a thoroughly delightful book, from a twofold point of view. It is divided into three parts, one narrating the events of a trip on donkey back "between towns" in Spain with a Spanish guide, another deals with sundry journeyings by coach and train (whereof the engine bore a date of 1869), and with his stay in a wonderful old Spanish garden where he and a companion painted. Even the bull fight, touched with a soft brush and whimsical pen, loses its possible elements of the sinister and adds the last note of national color to "Spanish Sketches."

"THE LIFE OF JAMES McNEILL WHISTLER." By E. R. and J. Pennell. (J. B. Lippincott Co., Philadelphia.) New popular edition, Whistler binding, \$3.50 net.

When the last generation of painters shall "have gone where none but the Master shall praise them," and when their annals shall come to be written, perhaps no more picturesque figure than that of James A. McNeill Whistler will ever be found.

Exactly what justification a man's art may put forward for extreme and sometimes unpleasant eccentricity is a question which is in a fair way to be unsettled forever, even by the evidence in this very interesting and intimate biography of one of the most eccentric of modern painters. Whimsical, affectionate, satirical, bitter, engaging and repellent, Whistler had his share of friends and enemies about as evenly proportioned as most successful men, and by showing, apparently at random, the various sides of his nature to his friends, he maintained a sort of kaleidoscopic relation with most of them which ran the range between warm friendship and open hostility.

Like many great men he was as much misunderstood by his admirers as by his severest critics, which had the unfortunate effect of tinging with contempt his estimate of many excellent people.

It is doubtful if another biography of this singular character could be prepared which would be better arranged or could, with the presentation of so many intimate incidents and anecdotes, leave the most important thing—the actual estimate of the man—to the reader. That the present popular edition of this biography is now presented by the publishers of the former *de luxe* edition should be of the greatest interest to those who wish to add to the sum of their knowledge a comprehensive acquaintance with the varied friendships, vicissitudes and ambitions of James A. McNeill Whistler. The volume is illustrated with 96 plates reproduced after Whistler's famous paintings.

"SANFORD'S MANUAL OF COLOR." By John Ithiel Sanford. (Hugh Kelly & Co., New York.) 75 cents, 85 cents post-paid.

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COMPETITION FOR DESIGN OF A CHILDREN'S ROOM—OPEN TO EVERY ONE

THE Forsyth Dental Infirmary for Children is a charity incorporated under the laws of Massachusetts. This splendid charity will care for the teeth of deserving children up to sixteen years of age. Its aim is not only hygienic, but also eugenic, since the children of the poor will be given equal opportunity for normal and beautiful tooth and facial development with their more favored brothers and sisters.

The building which will house the charity is of high architectural beauty, constructed of white marble, and will be flanked on one side by a park and playground for the children, who will enter by a side door from the park and pass to a general waiting room on the lower or basement floor. The present competition deals with the decoration in tiling of the walls and a central aquarium of the children's waiting room.

The waiting room will be so constructed that it can be thoroughly cleansed and sterilized daily. The ceiling will be arched, of Guastavino glazed tiles, in a single tone. The floor will be of magnesium or other impervious surface material, also in a single tone. Although the room is a basement room it is well lighted by five full windows. The room occupies the lower floor of a wing of the building and the light is unobstructed.

The room will be the Children's Room, with all the freedom that the term suggests. The only rules for conduct to be posted will deal with simple hygienic requirements. In this room will be collected deserving children of all nationalities, many of them coming from homes where the surroundings are at least not uplifting. It is expected that the decorative features will be of sufficient interest to hold the children's attention, to stimulate their imagination and to be of value educationally. The keynote of the designs should be cheerfulness. It is hoped that the wall decoration will be as effective in its way as Abbey's *Grail* pictures or the *Canterbury Pilgrimage* of Sewall are in theirs. It is suggested that the subjects deal with fairy tales or well-known children's stories.

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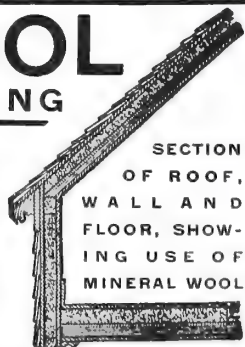
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The conditions of the competition are:

1. First, second and third prizes of \$250, \$150 and \$100 respectively will be given the successful competitors.
2. Designs in color for the wall surfaces on a scale of one inch to the foot and a detailed full-size colored drawing of a fragment, including one figure, together with color suggestion for the treatment in tile of the base of the central aquarium, must be submitted to the trustees of the Forsyth Dental Infirmary before March 1, 1912.
3. Competitors must keep in mind the limitations in color and detail which flat tile work demands. Broad color effects rather than fine detail should be sought. Tile units may be of any and varied shapes, but the limit of area of any tile must be less than 144 inches.
4. Less than one-half of the available wall space should be given up to pictorial panels or other effects, the rest of the wall space to be covered by plain-colored tiles.
5. Competitors should furnish suggestions as to the color tone of floor and ceiling.
6. The designs and suggestions of the successful competitors become the property of the Forsyth Dental Infirmary for Children, to be used as the trustees see fit.
7. The trustees of the Forsyth Dental Infirmary for Children reserve the right to require that the successful competitor furnish detailed full-size drawings (color to be suggested) of the designs submitted by him within six weeks of the termination of the competition, for \$500 additional.
8. The trustees of the Forsyth Dental Infirmary for Children reserve the right to purchase unsuccessful designs or the individual panels of designs which are not successful in winning prizes, at a price to be agreed upon by the judges in the contest as a reasonable compensation.

9. The competition is open to every one.
10. Each drawing is to be signed by a nom de plume, or device, and accompanying same is to be a sealed envelope with the nom de plume on the exterior and name and address of the contestant inside.

11. The drawing is to be delivered flat or rolled (packaged so as to prevent creasing or crushing) at the office of the trustees of the Forsyth Dental Infirmary for Children, 149 Tremont Street, Boston, Mass., charges prepaid, on or before March 1, 1912.

12. Drawings submitted in this competition must be at the owner's risk from the time they are sent until returned, although reasonable care will be exercised in their handling and keeping.

Blue prints of the room on the scale of one inch to the foot will be supplied on application to the trustees of the Forsyth Dental Infirmary for Children, 149 Tremont Street, Boston, Mass., to whom all inquiries should be addressed.

The designs will be judged by Mrs. Phillip Hale, Vesper L. George, C. Howard Walker.

At the Albright Art Gallery, Buffalo, N. Y., during the month of January, Miss Cornelia B. Sage exhibited simultaneously the collections of the work of Charles Conder and Aubrey Beardsley, which Martin Birnbaum brought together and had previously shown at the galleries of the Berlin Photographic Company. Several important pictures by both artists which were not included in the New York exhibition have been added. At the same time more than twenty of the best works of Paul Dougherty were shown by Miss Sage.

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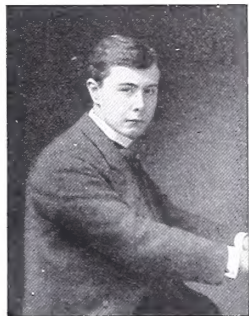
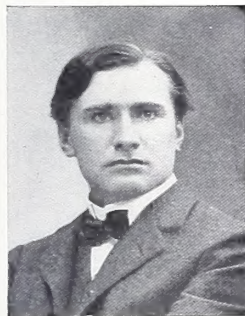
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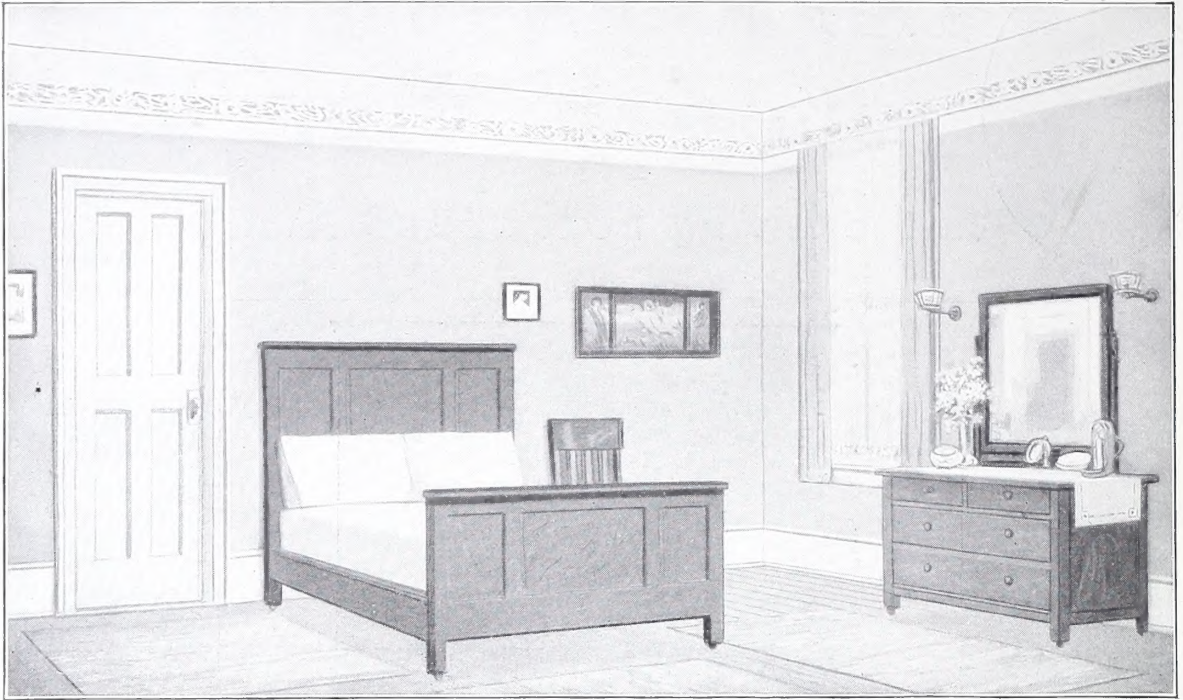
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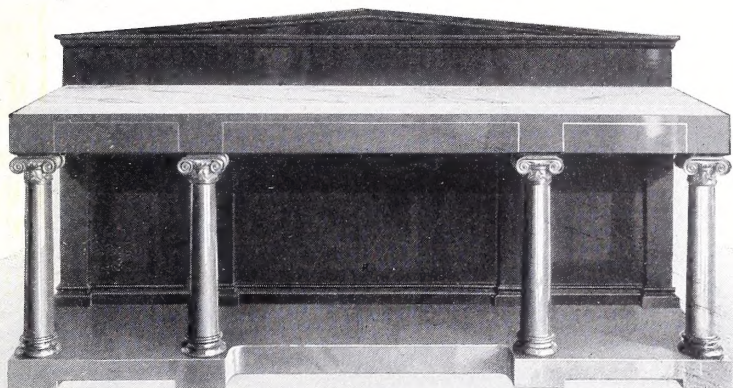


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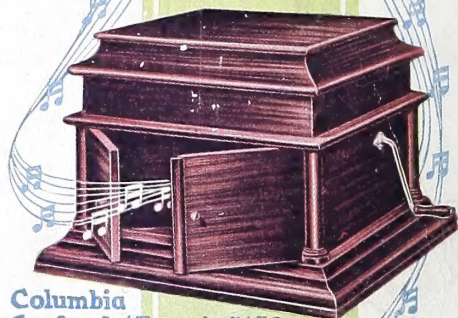
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